

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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MASON COLLEGE, BIRMINGHAM. (With Queen's Faculty of Medicine.) APPOINTMENT OF ASSISTANT LECTURER IN PHYSICAL DEPARTMENT. The Council invite applications on or before the 22nd September, 1894, for the above appointment, vacant in consequence of the election of Mr. Philip L. Gray, B.Sc., to a First-Class Sub-Inspectorship under the Science and Art Department. The duties will commence on October 1st, 1894. Candidates should forward thirty-five copies of their applications and testimonials. Particulars of the stipend, conditions, and duties will be sent on application to the undersigned, to whom all applications for the appointment should be sent. GEO. H. MOKLEY, Secretary.

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The SESSION will BEGIN on THURSDAY, October 4, 1894. Students are expected to enter their names between 2 and 4 on WEDNESDAY, October 3.

MR. HENRY ROSCOE, M.P. F.R.S., will deliver the Inaugural Lecture on WEDNESDAY, at 4.30 p.m.

The COLLEGE COURSES provide preparation for Matriculation and also the Examinations for Degrees in Arts and Sciences held by the University of London. Special Courses are held for various branches of the M.A. Degree, and in Chemistry for the First M.B. There are Courses of Lectures in all subjects of general and higher education, and Single Courses in any subject may be attended. The four separate Laboratories for Biology, Botany, Chemistry, and Physics are open to Women, other than those already Students of the College, for practical work and research. Entrance and Senior Scholarships are competed for in June.

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UNIVERSITY COLLEGE of SOUTH WALES and MONMOUTHSHIRE, CARDIFF. The TWELFTH SESSION will BEGIN on MONDAY, October 8th, 1894.

For information about the Entrance Scholarship and Exhibition Examination in September, and for the College Prospectus, which gives full information in regard to the Faculties of Arts, Science, and Medicine, the Departments of Engineering and Mining, and the Department for the Training of Teachers in Elementary and Secondary Schools, apply to IVOR JAMES, Registrar.

University College, Cardiff, August 15th, 1894.

THE YORKSHIRE COLLEGE, LEEDS.

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LECTURES ON ZOOLOGY. The General Course of LECTURES ON ZOOLOGY, by Professor W. F. R. WELDON, F.R.S., will COMMENCE on WEDNESDAY, October 3rd, at 1 o'clock p.m.

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FACULTY OF ARTS. FACULTY OF SCIENCE and ENGINEERING. TUESDAY, October 2.

FACULTY OF MEDICINE. MONDAY, October 8.

CLASSES. WEDNESDAY, September 19.

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The WINTER SESSION will begin on MONDAY, October 1st, 1894. Students can reside in the College within the Hospital walls, subject to the Collegiate regulations.

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The Medical School contains large Lecture Rooms and well-appointed Laboratories for Practical Teaching, as well as Dissecting Rooms, Museum, Library, &c.

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For further particulars, apply personally or by letter to the WARDEN of the College, St. Bartholomew's Hospital, E.C.

A Handbook forwarded on application.

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The WINTER SESSION will COMMENCE on MONDAY, October 1st.

Introductory Address by Mr. HARTIDGE, at 4 p.m., followed by Distribution of Prizes by the Right Hon. Lord KNUTSFORD, G.C.M.G.

Dinner at 7 p.m., at Cafe Monico, Mr. C. MACNAMARA in the Chair. Dinner Secretary, Dr. COLCOTT FOX.

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1. A Scholarship of value 150l. for the Sons of Medical Men who have entered the School as bond-fide first year Students during the current year.

Two Scholarships, each of value 50l., open to all Students who have commenced their Medical Studies not earlier than May, 1893.

Three Scholarships, of value 50l. for Students who, having been signed up for or previously passed the Oxford 1st M.B. or the Cambridge 2nd M.B., have entered the School during the current year.

The following Exhibitions and Prizes are also open to Students:—The William Brown 100l. Exhibition; the William Brown 40l. Exhibition; the Brackenbury Prize in Medicine, of value 50l.; the Brackenbury Prize in Surgery, of value 50l.; the Pollock Prize in Physiology, of value 10l.; the Johnson Prize in Anatomy, of value 10l. 10s.; the Treasurer's Prize, of value 10l. 10s.; General Proficiency Prizes for First, Second, and Third Year Students, of 10l. 10s. each; the Brodie Prize in Surgery; the Acland Prize in Medicine; the Thompson Medal; and Sir Charles Clarke's Prize.

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Nine salaried appointments, including that of Obstetric Assistant, with a salary of 100l. and board and lodging, are awarded yearly to senior pupils upon the recommendation of the Medical School Committee.

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Programmes may be obtained on application at the College, or by letter addressed to the Secretary, Royal College of Science, Stephen's Green, Dublin.

The FIRST TERM of the SESSION will commence on MONDAY, the 10th October, 1894.

Note—Intending Associate Students will be required to pass an Entrance Examination in Elementary Mathematics and Elementary Practical Geometry, as indicated on page 5 of Programme, copies of which may be had on application from the Secretary.

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The remainder of the first volume consists of essays on the Eastern Question (a subject on which it would be profitless to make any remarks) and an essay on railway routes, which, published in 1843, has become almost a matter of archæology. The sagacity and width of the writer's views, the extent and minuteness of his knowledge of a matter then bearing little relation to the art of war, are very remarkable.

The speeches of Moltke are conspicuous for their clearness, strong common sense, and brevity. Notwithstanding the wide range of his reading and knowledge he spoke seldom, and almost invariably confined himself to military topics. It is stated that he spoke on only forty-one occasions in the twenty-one years during which he was a member of the Reichstag, and but three times in the Upper House. What an example to English politicians!

That portion of the second volume which is entitled 'Memoirs of the Field-Marshal' will prove naturally of most interest to the general reader. It is made up of recollections of various friends and comrades of the deceased Field-Marshal, and contains many passages which show us the man, apart from his rank and his functions. Less cold and stern than the Duke of Wellington, he greatly resembled him in simplicity and unaffectedness. Both of them were gentlemen in the truest sense of the word; both of them were loyal and patriotic to the backbone; neither of them could tell a lie or be guilty of duplicity. In Moltke, as in our great commander, there was a certain power of sarcasm and sense of humour:—

"During the war a Staff Officer of another Army Corps was dining with us. He was making some rather daring assertions about the way in which the war had been conducted when the general put this question to him: 'Comrade, what are you in your civil employment?' (The gentleman addressed was neither an officer of the Reserve nor of the Militia, but was on the Active Service List.)"

On one occasion a member of the Reichstag took two of the portraits of his family to the Field-Marshal's house. They had been originally drawn in pencil by the Court artist William Hensel, and four years later had been copied by "Von Moltke, Lieutenant in the 8th Regiment." It was desired in 1885 to obtain a fresh signature from the copyist:—

"The Field-Marshal called me into his study, addressing me very kindly with these words, 'What are you bringing me?' 'Your Excellency,' I answered, 'the portraits of my wife's grandparents, of which I spoke to you the other day.' 'Let me see them.' The Field-Marshal took the drawings nearer the lamp, examined them with great interest, and then much pleased said, 'That is done excellently, excellently!' and turning to me quickly, 'Who did them?' Rather amused, I replied, 'Your Excellency did them yourself!' 'I never in my life drew so well!' 'I beg your pardon, your Excellency, there is your name in the corner at the bottom.' The count took his

square magnifying glass and then admitted it, but still was astonished. 'Yes, I wrote that, but I do not believe I ever drew as well as that.'

An interesting light is thrown on the relations between the Emperor William and his Chief of the Staff in the field by the following statement, made by the latter to Count Eduard Bethusy-Huc:—

"The King, who, as is well known, acquainted himself exactly with all my plans before they were carried out, possessed, in a far higher degree than was known among the people and in the Army, a remarkably sharp eye for all the weak points, and sometimes demanded, with great tenacity, that his criticism, in itself well founded, should be taken into practical account. This was not always possible, at least in my opinion. Even in war there are many situations in which it is impossible to make any plan without a weak point, without trusting in the good fortune and valour of the troops. So, if the King could not be induced to yield theoretically, I was repeatedly compelled to declare, 'Then Your Majesty must graciously have the goodness to command yourself. My wisdom is at an end. I can make no other proposal.' After such a declaration, my advice was always followed."

The translations of the essays are by Charles Flint McClumpha, of the speeches by Major C. Barter, and of the memoirs by Mary Herms. We cannot commend the performance of the first-named writer, which is marred by want of clearness and a certain ponderousness. The other two translators have done their work very creditably.

The second of the three books before us is hardly worthy of detailed criticism. Anything from the pen of Moltke possesses a certain interest, but there is really little that is striking or worth remembering in his letters as presented to us. No doubt, had the letters been published without excision, there would have been passages giving side-lights serving to clear up some of the obscure incidents in the recent history of Germany. As it is, we are merely given a series of letters to various friends and relations which might have been written by any ordinarily clever man in a high position.

There are, however, one or two passages which show that the great soldier, like the Duke of Wellington, had for a distinguishing characteristic strong common sense. Like the Duke also, he was not easily inveigled into a controversy. Prof. Bluntschli sent him 'Les Lois de la Guerre sur Terre,' which had been written and published by the Society for the Maintenance of International Rights. In acknowledging the receipt of this manual Moltke thus expressed himself:—

"Permanent peace is a dream and not even a beautiful one, and war is a law of God's order in the world, by which the noblest virtues of man, courage and self-denial, loyalty and self-sacrifice, even to the point of death, are developed. Without war the world would deteriorate into materialism. I perfectly agree with that sentence of the preface which announces that advancing civilization will also improve warfare, but I go farther in believing that it alone, and not a codified martial law, will be able to attain this goal. Every law necessitates an authority to enforce its execution, and with international agreements there is no such power. The greatest kindness in war is a quick termination, and towards this end all means must be employed that are not actually

reprehensible. I cannot at all agree with the 'Déclaration de St. Pétersbourg' that the 'weakening of the hostile fighting power' is the only right proceeding in a war. No; all the resources of the hostile Government must be affected, her finances, railways, victuals, even her prestige."

It is noteworthy that Kant viewed war much in the same light as did Moltke. The former says:—

"Even war, when conducted with discipline, and due respect for civil rights, has about it something ennobling, and when so conducted elevates a people in proportion to the peril to which they are exposed, and which they have the courage to sustain. On the other hand a long peace fosters a mere commercial spirit, together with a base egotism, cowardice and effeminacy, and thus has a degrading effect on the mind of a people."

The last of the three books is the most interesting, but its value is diminished by the fact that Mr. O'Connor Morris, with persistent tediousness, measures every act of war by the Napoleonic standard. He seems to ignore the fact that his idolized warrior himself committed many errors. Again, Mr. O'Connor Morris, though well read in military literature, is not a practical soldier, and consequently in matters of detail, and when the personal element comes in, is often ignorant or mistaken. His dogmatism is offensive, his judgment often at fault, nevertheless his thoughtful essay is well worthy of attention, and by no means devoid of instruction. So far is the author from erring in the direction of undue eulogy of the subject of his book, that he goes into the other extreme. The following extract illustrates the warped condition of his mind. Speaking of Moltke's visit to Paris, apparently in 1857, he thus expresses himself:—

"Moltke criticized sharply the loose discipline and irregular marching of French troops; and to a mind like his, which placed order before liberty, the intelligence and agility of the French soldier were not rated at their true worth. Moltke was to show that he did not comprehend the essential aptitude for war of the illustrious race which has been the wonder and terror, more than once, of Europe."

The initial strategy of the campaign of 1866 has been much criticized by able judges, and *prima facie* it was eminently faulty, and the author enlarges upon it with tedious reiteration. Yet he himself supplies the justification of Moltke's dispositions in the following words:—

"Austria had begun to arm towards the close of March; hostilities seemed about to open, though there had been no actual declaration of war; and Moltke, there is some reason to believe, wished to assemble at once the main Prussian armies, to bring them together around Görlitz and the adjoining Lusatian plains; and having covered the approaches to the heart of Prussia, especially the great cities of Berlin and Breslau, to be ready to advance across the Bohemian frontier, following, probably, a single line of invasion. The King, however, would not hear of such a course as this; he deferred the assembly of the Prussian armies for weeks, as he was anxious not to take the offensive; and, as on the assumption that he would stand on the defensive only, they could not find the means of subsistence were they kept together long within a contracted space, it became necessary to give up a project, at once daring and well conceived."

May we not also assume that, knowing the character of Benedek and his lieutenants,

he took liberties which, if he had been opposed to capable commanders, he would not have ventured on? Napoleon often, and Wellington sometimes, were apparently rash, because they reckoned (and reckoned correctly) on their opponents' dilatoriness or want of decision.

Coming to the war of 1870-1, the author says that Napoleon III. never possessed a good War Minister. Has Mr. O'Connor Morris forgotten Marshal Niel? In his criticism of MacMahon's conduct at Woerth the author is unjust in saying that the French commander had no conception of the immense superiority of his opponent. As a matter of fact he was aware of it, and did not mean to make a stand, but received peremptory orders from Metz to give battle. Again, he blames the Marshal for retreating through Lower Alsace instead of on the main French army. The fact that the Germans lost sight of him and that he brought back to Châlons the bulk of his defeated forces is the best justification of the French commander. In dealing with Bazaine's dispositions after the fight of August 14th, Mr. O'Connor Morris says that "though Bazaine has been severely censured for not having bridged the Moselle more fully to expedite the march of his troops, the charge appears to be not justified." As a matter of fact the charge is fully justified by the evidence given before the court-martial on that traitor, whom Mr. O'Connor Morris treats far too leniently.

Mr. O'Connor Morris, having studied war much more deeply than Moltke, condemns the march on Paris, yet in making this march Moltke followed an axiom of Mr. O'Connor Morris's idol and struck at the heart of the country. Moreover, this strategic move was successful. Our author is very careless in saying that after the revolution in Paris the Empress retired into Belgium in order to avoid a civil war. She did nothing of the sort, but fled from Paris in order to save her life, and was conveyed to England in the yacht of Sir John Burgoyne.

The author blames Moltke for having repeatedly failed to strike a beaten enemy, but we are not aware of his having thrown away any such chance. The Crown Prince, it might be thought, should have followed up the defeated MacMahon closely after Woerth; but if neglect there were, Moltke had no part in it. Besides, the battle was fought a day earlier than was intended, and the Crown Prince had not completed his arrangements for reaping the fruit of victory. Armchair criticism about the energy of pursuits reads well, but practical soldiers know how difficult it is after a hard-fought day to organize on the spot a close pursuit, even by cavalry and horse artillery alone.

A considerable portion of the book is devoted to giving prominence to the remarkable deeds of Chanzy, which, as the author rightly conceives, have not received the attention and praise which they merit. We cannot follow the author in his sketch of Chanzy's exploits, but we may say that we have long thought him the only great general the war produced; and we are inclined to place him among the first few in the second rank of commanders, especially if we consider what terribly bad material

—save in the way of gallantry—he had to use.

In his criticism of the operations which ended in the destruction of Bourbaki's army the author tries to throw the blame off that unfortunate commander's shoulders. We have so lately dealt with the subject, in our review of 'Les dernières Cartouches,' that we do not care to recur to it, beyond saying that the delay of four days after the French success at Villersexel was entirely due to Bourbaki and quite inexcusable.

In the chapter in which the author sums up the merits and demerits of Moltke he says, "It was not difficult to overcome chiefs of the type of Benedek, Bazaine, and MacMahon," and contrasts his strategy with that of Napoleon. In reply we may urge that Napoleon also generally had inferior commanders opposed to him, and by his rashness at Marengo was within an ace of being destroyed, when first Dessaix, and afterwards Kellerman, came to his rescue. In conclusion we would call Mr. O'Connor Morris's attention to the fact that a plan of a battle-field is of little value to the careful and practical military student if it be without a scale of distance.

Rulers of India.—Lord Amherst. By Anne Thackeray Ritchie and Richardson Evans. (Oxford, Clarendon Press.)

It is not until we reach the third chapter of this pleasantly written memoir that we stumble upon any clue to the reason of its joint authorship. From a sentence on p. 54 it appears that Lady Amherst left behind her a journal "containing the history, vividly and simply told, of her husband's rule in India." The exact truth of this assertion may be open to question; but there is no doubt that the journal has furnished one of the collaborators with a good deal of local colouring, and a superabundance of small personal details concerning Lady Amherst, her husband, and their son Jeff, the English ladies in Calcutta, and the princesses of Delhi and Gwalior. One of the most curious extracts from the journal describes a meeting in the Town Hall of Calcutta to hear an account of work done in the native female schools. After some vehement abuse of the native religions in the presence of several leading Baboos, one clergyman "begged leave to propose a vote of thanks to Almighty God for the success of the undertaking." No wonder that the natives present were "evidently much disgusted by this gross impropriety," or that Lady Amherst and her daughter were "shocked to be made a party to such unwarrantable proceedings." But what, by the way, has this to do with Lord Amherst, who was not even present at the meeting? There are several other passages which suggest the same question. In the pleasure of pulling out plums from unpublished documents Mrs. Ritchie appears sometimes to forget that Lady Amherst was not one of the rulers of India.

Our authors' attempt to "tinge the matter-of-fact summary with the emotions of the hour" results in a good deal of lively, picturesque writing about scenes and incidents more or less connected with Lord Amherst's life and times. There is plenty

of spectacle, varied by feats of warlike valour and endurance, or by glimpses of Lord Amherst's personal sorrows and official troubles. But of the Governor-General as ruler and statesman we get no clearer impression than that which any one may derive from such a "matter-of-fact summary," for instance, as Marshman's 'History of India.' For all his private virtues, Lord Amherst was not a strong man for the post which he was called upon to fill in preference to the more capable Lord William Bentinck. He was only a second-rate Governor-General. It was fortunate for him that Sir Thomas Munro was still Governor of Madras when war with Burmah broke out, and that Sir Charles Metcalfe's bold counsel impelled him to enter on the siege of Bhurtore. Had he always followed Munro's advice, the Burmese War of 1824-26 would have been carried through without that woeful waste of money and human lives which provoked the wrath of East India directors and proprietors. Against the disasters and mismanagement of that enterprise may, however, be set the firmness which insisted upon carrying the war into the heart of Burmah, in spite, as Munro said, "of all arguments in favour of a defensive war, founded upon idle alarms about the power of the Burmans and the danger of advancing to so great a distance as the capital." For the measures which provoked Sir David Ochterlony to resign his important post at Delhi, Lord Amherst was clearly responsible, nor do his biographers care to conceal their sympathy with the fiery old soldier-statesman whose seeming rashness would only by a few months have forestalled the inevitable movement against Bhurtore.

The chapters describing the progress of the war are full of bright, stirring, or picturesque details; but it is a hazy, rambling, disjointed story which they unfold. Sugar is good, but too much of it may be cloying. The reader who wishes for a plain well-ordered narrative of the salient facts must still turn to the ordinary histories of those times. He will learn, indeed, from these pages that in May, 1825, Lord Amherst had no misgivings as to the future of our troops in Arakan. But he will not learn from them that only a few weeks later one-fourth of Morrison's fine army had died of malarious disease, while two-thirds of the remainder lay in hospital. Still, these chapters, which give the cream of Lady Amherst's journals, contain much lively reading, and throw some curious side-lights on passing events. There is one delightful anecdote touching the King of Ava's reply to the request of an American missionary for leave to try to make converts among the king's subjects. The king

"told Dr. Price he granted his request, and he might preach his religion; but whenever his subjects were converted by it, he should cut off their heads, and send them at once into the Paradise of which the doctor had told them."

In August, 1826, six months after the peace of Yandaboo, Lord Amherst started from Calcutta up the Ganges on his long-projected tour into the Upper Provinces. This tour of business rather than pleasure occupied many months, and gave Lord Amherst an opportunity of spending the next hot season among the Himalayan

glories of Simla. The summer capital of British India was then but a small collection of houses scattered through forests of deodar, oak, and rhododendron; and Lord Amherst's visit set an example which his successors were not slow to follow. The main incidents of his progress up the country are pleasantly described, with due help from Lady Amherst's diaries, in the last two chapters of this volume. At Delhi we see him, thanks to Metcalfe's diplomacy, seated in state beside the Great Mogul. The journey back to Calcutta was saddened by grim evidences of the cholera which raged that year both in Northern and Southern India, and of which Munro was the most illustrious victim.

Lord Amherst from various causes did so little for administrative progress that Mr. Evans may be excused for dealing by the way with such illustrative topics as social life in Calcutta, and with the doings of Englishmen of all classes in the India of Lord Amherst's day. To the same hand also we doubtless owe the clear and instructive survey of Indian politics and land-revenue systems in the first quarter of this century. The portrait facing the title-page represents a mild, courteous, thoughtful-eyed gentleman, fitter for the conduct of a peaceful embassy than of a difficult and costly war.

The Complete Works of Geoffrey Chaucer. Edited from numerous MSS. by the Rev. Walter W. Skeat, Litt.D. Vols. II. and III. (Oxford, Clarendon Press.)

THE second volume of Prof. Skeat's edition of Chaucer's complete works is not less commendable than the first. As in the first, the bounty of the editor is marked by certain obvious limits; but within those limits—and after all they are wide ones—it is quite wonderful in its fulness. And we venture to repeat our conviction that it will be many a long day before Prof. Skeat's ceases to be the standard edition of the author, to whose text and its interpretation such immense and such learned pains have been so steadily and faithfully devoted.

The second volume contains Chaucer's translation of Boethius's 'Consolation of Philosophy' and also 'Troilus and Cressida.' This juxtaposition, due to the very proper wish to arrange Chaucer's works so far as may be in some sort of chronological order, may seem at first, perhaps, somewhat grotesque; but it is, in fact, much less so than it seems. It brings before us in a very useful and suggestive way two sides of the poet that neither to him nor his contemporaries appeared incongruous, being each perfectly genuine and natural; and it is not a whit more surprising than that the Reeve's Tale and the Pardoner's, or the Pardoner's Tale and the Prioress's, should be found together in Chaucer's greatest work. Pure naturalness never presented itself to the poet's mind as offensive and sinful. He knew, indeed, that some readers of 'The Canterbury Tales,' at all events, might shrink from his extreme frankness and plainness of speech; but he was prepared to defend himself against such delicacy. In 'Troilus and Cressida' he was not conscious of the necessity of any apology. An early child of the Renaissance as he was, all out of sympathy both with the asceticism that had

been and the Puritanism that was to come, he instinctively gave the senses and the sensuous a prominent place in his pictures of life, and thought and meant no harm. He was naked and not ashamed. And to abuse him as merely sensual is to grossly misread and misunderstand him. He was, indeed, both truly religious and largely sensuous. And to him there was no incompatibility between these moods or spirits. It is certain that about the same time he was busy with both the grave reflections of Boethius and the passionate amours of Troilus, and made frequent use of the former work in the composition of the latter. And the conclusion of the latter takes, somewhat strangely to the modern reader, an edifying turn. The ghost of the jilted lover, up amongst "the erratik sterres," sees the vanity of all earthly bliss

To respect of the pleyn feliciee
That is in hevене above.

And the poet in his own person points out this "false worldes brotelnesse," and urges "yunge fresshe folkes" to lift up their hearts to God that made them after His image and to love Him,

The which that right for love
Upon a cros, our soules for to beye,
First starf and roos and sit in hevене above.

And it is to Gower, of all people—the "moral Gower"—and to the philosophical Strode that he "directs" his story of passion. The last stanza of the poem contains an invocation of the Trinity.

Nor probably, if we knew all the facts of Chaucer's life at this time, should we find any difficulty in understanding how he came to be busy at nearly one and the same time with productions that seem at the first glance so incompatible. In 'Troilus and Cressida' we hear a cry of personal disappointment and distress—the cry of one forbidden the happiness of a triumphant lover; and the same cry is heard in other of Chaucer's poems. It is fairly certain that his spirit was clouded and darkened at this time by some domestic trouble that hung over him, which space will not allow us just now to discuss. And we may most plausibly conclude that in studying Boethius's famous work he was himself seeking for consolation—himself trying to learn how to reconcile himself to a hard and dreary fortune, and possess his soul in patience. He, too, found himself in a prison, lonely, friendless (see the well-known lines in Book II. of the 'House of Fame'); and he set himself to explore that most famous treatise of the Middle Ages, which professed to inspire fortitude and endurance. Thus it was in no idle or unpractical mood that, in his chambers above one of the old City gates, imperfect scholar as he was, he toiled through 'The Consolation of Philosophy.' The tears he shed as he wrote his 'Troilus' he would fain dry with the help of "the last of the Romans."

Possibly enough he was especially attracted to the 'Consolation' by the fact that Jean de Meun, one of the authors of a work that had already greatly influenced him, had translated it. In the 'Roman de la Rose,' as Prof. Skeat notes, Jean de Meun suggests a translation of 'Boece de Confort.' He says of it and "les sentences" that

grans biens as gens laiz feroit
Qui bien le lor translateroit,

i. e., that he who would well translate it would confer a great boon on the unlearned folk. "A pretty strong hint," remarks Prof. Skeat, meaning a strong hint to Chaucer. But he does not observe in this connexion that it was a hint Jean de Meun took himself. And this reminds us that Prof. Skeat might well have done something more in a subsequent page than merely just name Jean de Meun amongst many other translators. Considering the earlier relation between Chaucer and De Meun, we should have been pleased to have a little more information on this matter than Mr. Stewart gives in his useful, but by no means exhaustive volume.

But there can be no doubt that Chaucer's version is mainly, if not altogether, his own. It is a piece of honest industry, though by no means of accurate scholarship. Many of his blunders are worthy of a "fourth form" boy. But for the most part he sees clearly the sense of his author, though he masters imperfectly the expression. His exact knowledge of the Latin language was, it would seem, not so very much superior to that of King Alfred, who some five centuries before had tried his hand at a rendering of the same ever-popular work.

Whatever his shortcomings as a linguist in his 'Boethius,' he shines out as a poet in 'Troilus' with singular power and beauty. 'Troilus' is amongst Chaucer's earlier works what 'Romeo and Juliet' is amongst Shakespeare's. It is one of the most delightful poems of all English literature. Here the opulence of Chaucer's genius first largely, if not yet fully, displays itself. His abundant fancy, his fine sense of character, his profound tenderness, here, for the first time, find an admirable embodiment; for of language and metre also he shows himself a very lord and king. Had he written nothing else, this poem would have kept his name alive. Like all his longer works, it is, in fact, unfinished; that is, it is brought to an abrupt and sudden conclusion. He had not the heart to really complete it. He could not make himself sit in judgment on his Cressida, so false, but so fair. The judgment seat, indeed, was never a position that suited Chaucer, or to which he at any time inclined. He is more at his ease in or near the dock by the prisoner's side, thinking how much allowance there is to be made for everybody—how much he needs himself, in spite of all his aspirations and efforts—how "free we seem, how fettered fast we are." Who is he that he should order his frail heroine to execution, whatever her faithlessness? Execute her who will, he will not. Not for him is it to hew her in pieces before the Lord who made her. And so, more in sorrow than in anger, he turns away from the perjured beauty to her Trojan lover in his misery and forlornness, and briefly states how "dispitously him slough the fiers Achille":—

Swich fin bath lo! this Troilus for love,

But Troilus lived on in literature, and yet lives. Till Romeo superseded him, Troilus, thanks to Chaucer, was the beautiful of the lover.

In annotating 'Troilus and Cressida' Prof. Skeat has, of course, some acute difficulties to deal with, and with regard to some of these it cannot be said that he has been more fortunate than his predecessors though

he has clearly not spared researches and pains. Perhaps the most curious point is Chaucer's relation to Boccaccio. Dante he mentions, and Petrarch, but never Boccaccio, although his obligations to this last are very considerable indeed. What Prof. Skeat suggests is that "there was no cogent reason why he should declare himself indebted to one in whom Englishmen were as yet quite uninterested." But neither, so far as is known, were Englishmen as yet interested in Dante and Petrarch any more than in Boccaccio. It is commonly thought that Chaucer had visited Petrarch. If so, it is almost impossible to believe that he had not *en route* met Boccaccio; for he must have gone to Acqua from Florence, and Boccaccio lived mostly at Florence. In fact, the probability that he met Boccaccio, such as it is, is really greater than the probability that he met Petrarch. We know that Chaucer stayed in Florence, and we know that about the time of Chaucer's sojourn Boccaccio was living there. Thus the question is not so much, How could Chaucer have met Boccaccio? as How could he possibly not have met him? And yet not a word—not a whisper—of him, even when he is reproducing his writings, as in two cases, at least, he unquestionably does. Perhaps this puzzle is insoluble; but "hope springs eternal in the human breast," and especially in the student's, and we do not despair that even yet the answer may be discovered.

Another well-known crux is the word *Trophee*, which occurs in the Monk's Tale, but is discussed in the volume before us because it occurs also in Lydgate's account of 'Troilus and Cressida.' If *Trophee* could by fair manipulation be shown to denote Boccaccio, then this and the preceding difficulty would receive a common settlement. But this identification has not yet been successfully made. Prof. Skeat suggests something quite different. He suggests that *Trophee* indicates Guido delle Colonne, or, as Chaucer calls him in the 'House of Fame,' Guido de Columpnis. And he makes a conjecture as to why Guido should be called *Tropeus*. His remarks, we need not say, deserve consideration; but probably to himself they do not seem decisive.

As to Lollius in 'Troilus and Cressida,' v. 1653, where the reference undoubtedly is to Boccaccio's 'Filostrato,' Prof. Skeat observes that "Chaucer probably meant no more than that Lollius was an author whom the Italian poet might have followed"—an observation we cannot think quite worthy of its maker.

To turn to one or two minuter matters. It seems clear that Chaucer did not understand the Latin phrase "dare verba"; and Prof. Skeat, though he here quotes the Latin words (sup. 429), does not correct him. The presence of a comma after *ψυχή* on p. 440 makes the quotation from Euripides's 'Andromache' quite unintelligible. We are not sure Prof. Skeat is right in agreeing with Dr. Morris—whom we are grieved to have to speak of as "the late"—in his censure of Chaucer's rendering of *moras* by "dwellings"; for "to dwell" occurs in the sense of "to delay," e. g., in 'Troilus and Cressida,' i. 44; and compare *abodes* for "tarryings" in iii. 854.

But these are but trifles—the veriest trifles—by the side of the abundant and accurate learning placed at the reader's service in the volume. Many Chaucerian difficulties are satisfactorily and finally solved; and in respect of those which yet remain Prof. Skeat's industry and acumen have certainly produced results of real value.

The third volume is worthy of its predecessors. Dr. Skeat toils on at his great task with unrelaxed vigour and enthusiasm, and once more lays before us an immense store of information and learning. On the critical and æsthetic—the purely literary—side, as previously, he does not give so much as on the philological, in the English sense of that adjective; but in the way of textual accuracy and in the explanation of words and allusions—in providing a reader with every help for a knowledge of what Chaucer really wrote and a full understanding of his language—this volume, no less than its predecessors, is a monument of devoted and successful labour. It is a credit to English scholarship. Certainly, so far as Chaucer is concerned, Englishmen need not now be ashamed to meet foreigners, even Germans, in the gate.

This third volume contains 'The House of Fame,' 'The Legend of Good Women,' and the 'Treatise on the Astrolabe,' with valuable introductions and both textual and explanatory notes, concluding with an account of the sources of 'The Canterbury Tales.' It abounds in the results of vigorous and independent research as well as of a thorough acquaintance with the investigations made by past and by contemporary students. All the three pieces here given have been previously edited by Prof. Skeat; but he has not merely reproduced what he wrote before—he has carefully revised it, and made some important additions.

We are approaching now the summit of Chaucer's work, to be reached in the next volume. 'The House of Fame' leads up to 'The Legend of Good Women,' and 'The Legend of Good Women' brings us to 'The Canterbury Tales.' Chaucer's development was not rapid and precocious, but rather very gradual and slow—a fact to be accounted for probably by the nature of his genius as well as the circumstances of his life. When some forty years of age he had not yet hit upon either a metrical form or a subject that fully satisfied him; he was not yet one of those blessed ones who have found their work. In both 'The House of Fame' and 'The Legend of Good Women' he is feeling his way; and interesting and charming as are both poems in some respects, yet in another they are failures, and remain mere fragments. He wearied of them both, and turned away in search of some better embodiment of his mind and art. Evidently the octosyllabic couplet of 'The House of Fame' was felt to be too volatile and slight a vehicle for his purpose—he himself calls "the rym" "light and lewed." He made a great metrical advance when he adopted what came to be known as the heroic line—a line which, mainly through his influence, was to be the sovereign line of English literature—and employed it in rhyming couplets. Both the line and its use in couplets were "practically unknown," amongst us till Chaucer produced 'The Legend of Good Women'; so that poem is

memorable in the history of English technique as well as for other reasons. But he soon discovered that the subject would not do. It was one-sided and monotonous. So much lamenting and wailing fatigued his bright, genial spirit, relieved, as it would seem, about the year 1386 from the cloud that had darkened and distressed it. He could not but put away from him the incessant spectacle of

Beauty and anguish walking hand in hand
The downward slope of death.

And, happily at last, by this time a perfect master of metrical cunning and of language, this shrewd and kindly observer of men and manners lighted upon a subject that gave all his large resources and splendid powers an opening for their employment and display; and he began that immortal transcript of contemporary life which we know as 'The Prologue to the Canterbury Tales.' Thus Prof. Skeat's third volume forms, as it were, a vestibule to Chaucer's *chef-d'œuvre*—to the work that consummates and crowns all his various enterprises.

A striking interest of 'The House of Fame' is the influence of Dante upon it. "It is no longer possible," says Prof. Skeat, impregably, we think, "to question Chaucer's knowledge of Italian." And he suggests that Lydgate refers to 'The House of Fame' when he says of Chaucer that

He wrote also full many a day agone
Dant in English, himself doth so expresse.

But, after due consideration of Prof. Skeat's argument, we hesitate to accept this identification. We can scarcely imagine that any one, even Lydgate, who had the slightest knowledge of the 'Commedia' and of 'The House of Fame' could possibly say that the latter was in any sense an Englishing of the former. Secondly, observe the words, "Himself doth so expresse." Where in the 'House' does Chaucer express himself so? And, thirdly, perhaps some stress may be laid on the phrase "full many a day agone," if we note also that the writings Lydgate immediately proceeds to specify are 'The Story of Ceix and Alcion,' 'The Deth of Blanche the Duchesse,' and the translation of 'The Romaynt of the Rose'—all quite early works. Is it possible that Chaucer did produce some version of the 'Commedia' which has perished, or, at all events, has not yet been recovered? We are ourselves prepared to believe that he was acquainted with Italian *before* he was dispatched to Genoa—that, indeed, he was so dispatched *because* of his acquaintance with the Italian language. However, Prof. Skeat's suggestion as to Lydgate's curious phrase is certainly not to be contemptuously pooh-poohed. Assuredly, the saturation of 'The House of Fame' with Dantesque reminiscences is highly remarkable.

Another ingenious theory of Prof. Skeat's is that 'The Legend of Good Women' is the work denoted by Gower when, at the conclusion of the first form or edition of the 'Confessio Amantis,' he makes Venus send Chaucer a message—

That he, upon his later age,
To sette an ende of alle his werke,
As he which is myn owne clerke,
Do make his testament of love
(As thou hast do thy shrift above),
So that my court it may recorde.

This seems to us likely enough. The attitude of the poet in the prologue to 'The Legend of Good Women'—apologetic for previous heresies, and about to make amends by a full representation of love constant and faithful and true unto death—agrees well with that injunction.

As to the association of Alcestis with the daisy, we do not at all think Prof. Skeat has said the last word; nor as to "Agaton" are we content altogether to acquiesce in his despairing utterance that "it is quite useless to make any further search." Prof. Skeat's example is better than his precept. His own wonderful success in solving difficulties that puzzled all preceding commentators should forbid his speaking as if "the Hercules' columns" of exploration had been reached. There are as good fish in the sea, says the proverb, as have come out of it. Certainly, abundant as have been Prof. Skeat's hauls, he has not caught everything; and scholars must go on casting their nets. And some day we trust more will be discovered as to the version of the Alcestis story with which Chaucer was familiar, and what "Agaton" had to do with it. Prof. Skeat states, only on negative evidence—a far from final kind of testimony—that Alcestis's transformation into a daisy was "a pretty addition of his [Chaucer's] own invention." But the way in which Chaucer himself mentions the matter makes us somewhat mistrust that statement:—

Hastow not in a book lyth in thy cheste
The grete goodnesse of the queene Alceste,
That turned was into a dayesye?
She that for hir husbonde chees to dye,
And eek to goon to helle rather than he
And Ercules rescued hir, pardee,
And broghte hir out of helle agayn to blis?

As at present informed, we are disposed to hold that the metamorphosis was an integral part of the legend as Chaucer received it, and not a variation introduced by himself. The lines below undoubtedly refer to some version not now extant, or rather not now known to be extant, perhaps to be discovered some day by some fortunate researcher:—

No wonder is thogh Jove hir stellifye,
As telleth Agaton for hir goodnesse,—

some form of the legend derived ultimately, it may be, from Agathon's *Ἀνθος*, and still connected with Agathon's name. As to why Alcestis became so closely associated with the daisy, at least in Chaucer's mind, we conjecture that the seeming evening death of the daisy and its revival on the morrow, to which phases of its being there is such frequent allusion—Chaucer speaks of being "at the resurrection of this flower"—were taken as types of the decease and the reanimation of Admetus's devoted wife, who, having died, was brought back from the grave, and restored by "Jove's great son to her glad husband";

Rescued from Death by force, though pale and faint.

Perhaps it might be suggested that Chaucer's rapture over the daisy was in some degree inspired by Petrarch's devotion to the laurel—that it is, at least, a parallel idolatry.

Prof. Skeat's study of the sources of 'The Canterbury Tales' abounds in valuable matter. We may just remark that, as he mentions later occurrences of their incidents and plots, he might have referred

to Fletcher's 'Women Pleased' in his illustrations of the Wife of Bath's Tale. It seems a pity that, as we learn, he should not be about to print the various groups of the tales in what seems to him the proper succession:—

"In the best MSS., it [the Physician's Tale] follows the Frankeleins Tale; and such is in my belief its proper position. This arrangement was arbitrarily altered by Dr. Furnivall, in order, I suppose, to emphasize the fact that the relative order of the Groups may be altered at pleasure; but this might have been understood without forcible dislocation; and I think that no good has been effected by it. I have been obliged to follow suit; but I wish to make a note that the right order of the Groups is A B D E F G H I."

Les Écrivains Juifs Français du XIV^{ème} Siècle.
Par Ernest Renan. (Paris.)

THE thirty-first volume of the 'Histoire littéraire de la France' contains as its "pièce de résistance" a systematic and bibliographical account of the French rabbis of the fourteenth century; this has been published separately under the name of Renan. It has been no secret that M. Renan did little more than put into shape the materials placed at his disposal by Dr. Neubauer. The Institute of France when taking up the Benedictine plan of compiling a literary history of France made it a rule that all contributions to the history should be by members of the Institute. Owing to this rule, Dr. Neubauer's contributions to it in tomes xxvii. and xxxi. have had to appear under M. Renan's name. It seems a pity that Renan should have lent himself to so undesirable a practice.

No one, however, is likely to be deceived by the substitution of names, and, indeed, anyone reading the terms in which acknowledgment is made to Dr. Neubauer would guess the true state of affairs. Jewish bibliography is of a very special character, is carried through all the lands and languages of the earth, and requires almost a lifetime to master it in its intricacies. There are only two men in Europe who could have dealt with the somewhat obscure rabbis contained in these five hundred pages with such thoroughness and mastery of detail. Dr. Neubauer, one of them, compiled the book; Dr. Steinschneider, the other, has revised the proofs. It is almost unnecessary to say that the result is a model of bibliographical method.

Whether the writers discussed in this volume deserve such elaborate treatment is more a matter of detail. Only one name, that of Levi Gersonides (Maestre Leon de Bagnols), is of first-class rank even among Jewish authors, and sixty quarto pages are rightly devoted to his multifarious works. His astronomical treatises form an epoch in mediæval astronomy, while his philosophy, as Sir Frederick Pollock has shown, had great influence on Spinoza, and so, ultimately, on the general course of European speculation. It would have been well if a somewhat fuller account had been given of his 'Wars of the Lord,' which was so daring in its speculation that it was entitled by his more orthodox brethren 'Wars against the Lord.' The estimate of the late M. Munk as to its philosophical value has been accepted too

readily by Dr. Neubauer. Much has been done since Munk's time, notably by Dr. Joel, towards putting it on a higher pedestal.

The most important other name is that of Joseph Caspi, philosopher and commentator. No fewer than thirty works of his are enumerated and analyzed in this volume. The remainder are obscurities, both in Jewish and in European literature; and yet it is often through the study of the smaller men that the greatest light is thrown on general movements, and the two series of monographs contributed by Dr. Neubauer to the 'Histoire littéraire' give for the first time a bird's-eye view of the whole intellectual activity of the Jews in the Middle Ages in the leading country of the continent. Their services in spreading Arabic science and story-telling among the Westerns, in introducing a more scientific exegesis of the Old Testament among Christian theologians, in preparing the way for Spinoza by their philosophic speculations, are all exemplified by Dr. Neubauer's researches. Incidentally much light is thrown on early Romance philology by the glosses in the vernacular contained in the Hebrew texts.

In a few well-written pages at the end M. Renan has pointed out the general moral of the history treated by his colleague, and incidentally introduces his curious view that the French Jews are mainly derived from Gentile proselytes and have no lineal connexion with Palestine. He points out that much of Luther's translation may be ultimately traced back to the influence of the French rabbi Solomon of Troyes, known as Rashi, a sort of scholarly *revanche*. Two curious little incidents attract his attention. At Béziers Jewish scribes were employed to copy in Hebrew for a few deniers the texts from the Old Testament which were thought to prove the Christian verity; at Montpellier municipal registers were called "Le grand Thalamus," after the Talmud.

Reviewing the whole history, M. Renan has to allow that the literature of the Jews of France pales its ineffectual fires before that of the Spanish Jews. Many of the French rabbis mentioned in Dr. Neubauer's researches belong spiritually (and, owing to their wandering habits, even bodily) to North Spain. Indeed, a similar treatment of Spanish contributions to Jewish and European thought, done on the same scale, would be at least five times as large and infinitely superior in quality. May it not be hoped that Dr. Neubauer will now turn to Spain and treat of this great subject?

NEW NOVELS.

St. Maur. By Adeline Sergeant. 3 vols. (Hurst & Blackett.)

A LONG and by no means unsympathetic acquaintance with the novels of Miss Adeline Sergeant compels the present reviewer to declare his reluctant opinion that she has never written a weaker or more thoroughly artificial story than 'St. Maur.' There is the usual prodigality of melodramatic incident, but less than the usual care and consistency of treatment. Thus, while on p. 198 of vol. i. Miss Sergeant dilates on the "roundness and supple grace" of Mrs. Heriot's perfect figure, on p. 62 of the next volume she lays stress on its angularity. Ledward Hulme, the villain of the plot, is

blood brother to half a dozen villains already familiar to Miss Sergeant's readers. All the old traits are there—the olive skin, the lean yet supple figure, the "dash of the tar-brush," and so on, with a mind and morals to match. He had, so we learn, "a certain haggard and almost demoniac kind of beauty, which women often found irresistible." Not less lurid is the description of his wife, who was also haggard yet beautiful, and had a nice taste in toxicology. So that with two kidnappings, two attempted assassinations, the use of "sedative potions," forged letters, and liberal lies, virtue and innocence in the person of the heroine—the long-lost daughter of a duke with a remarkable gift for physiognomy—are led a pretty dance through Miss Sergeant's volumes. It is, perhaps, needless to add that, in spite of her imbecile credulity, the heroine triumphs all along the line over the vindictive persecution of her tormentors. Throughout the book the long arm of coincidence is stretched to the point of dislocation. People are always popping up at psychological moments. Even the duke is not secure from these interruptions. The strangest thing about the book is the presence of one personage, a young lady of aristocratic birth, who displays a sense of humour. And this inspires us with the hope that Miss Sergeant herself may realize as well as her critics the absurdity of some of the situations. It is difficult to imagine that a writer who has done such good work should intend certain passages in 'St. Maur' to be taken seriously. But even as a mere *tour de force* in the sensational style 'St. Maur' is an indifferent performance.

A Victim of Good Luck. By W. E. Norris. 2 vols. (Heinemann.)

MR. NORRIS has not given his friends much that is new in 'A Victim of Good Luck.' Readers who make his acquaintance in this novel for the first time will assuredly think him clever and satisfying as a writer of the quieter sort of descriptive fiction; but such as know him of old will be inclined to regret that he has not struck out new lines, and drawn fresh characters on a fresh canvas. The young woman who has money left to her which she thinks ought to have gone to her cousin, and who straightway offers to hand it over to him; the young man who refuses a fortune thus offered to him, whilst by a strange coincidence he loves the heiress-cousin for herself, and is only divided from her by the golden dross—what could be more commonplace as a theme for a practised romancer to work upon? Mr. Norris could do something far more original if he would set himself to imagine characters, situations, and complications which have not been worn to shreds long ago. Even Mr. Mostyn—a man of letters who sets up as a man of heart, courts the heiress until he thinks her money is gone, and then gracefully backs out—is as old as the nineteenth century, to say the very least of him. In short, 'A Victim of Good Luck' is what the voracious reader might call very good Norris; but it is not very novel romance.

Suit and Service. By Mrs. Herbert Martin. 2 vols. (Hurst & Blackett.)

MRS. HERBERT MARTIN's pleasant story may be said to fill, with a very fair measure of

success, the gap in fiction indicated by the best-drawn character in her book when she observes:—

"I'm afraid I'm hopelessly middle-class, the most despised class in England, to judge by novels. Everybody writes about Dukes and Earls, or else of heroes and heroines out of the slums. We poor people who inhabit 'villa residences,' and keep two or three servants, have scarcely a soul to be saved."

There is none of the modern element of revolt in Mrs. Martin's story, though in its love interest her disregard for the conventions of caste hardly harmonizes with the somewhat old-fashioned sentiment of the book as a whole. The heroine is a depressing creature, but Mrs. Winter, the good genius of the plot, fully justifies her description as "a blood relation of the immortal Don's," though dowdy, plain, fat, and more than forty. The low-born hero is a well-conceived character, and it is thoroughly typical of the honesty of the author that, even at the risk of offending her more fastidious readers, she does not shrink from exhibiting his shortcomings at a rather critical juncture.

The Unbidden Guest. By E. W. Hornung. (Longmans & Co.)

'THE UNBIDDEN GUEST' is bold in conception and tender in treatment. A girl from one of the shadiest sides of Melbourne picks up a letter of introduction dropped in a public garden by another girl, fresh from England, and, in a freak of mischief, goes down to the farm of one David Teesdale, and presents herself as the daughter of his old friend. Missy, as she is called by the Teesdales, makes herself very agreeable, takes the line of least resistance, and carries on the fraud with great satisfaction to nearly all concerned. On that basis Mr. Hornung has written quite a little gem of romantic fiction, thoroughly Australian in setting; thoroughly natural, if a little improbable; perfectly illusive, both as to character and as to incidents; and at least as pathetic in its situations as 'A Bride from the Bush.' Missy is a bad girl, there is no mistake about it, but she is very delightful and attractive. If this sounds rather shocking, and of a rather questionable morality, it is really nothing of the kind. On the contrary, the book has an excellent and a most effective moral, perhaps verging slightly on the namby-pamby. Many will be disposed to think it the best story which its author has produced.

The Princess of Alaska: a Tale of Two Countries. By Richard Henry Savage. (Routledge & Sons.)

"WON Sudden Fame" (large capitals). "Colonel Savage as an Author" (small capitals). "After Many Years of Active Military Life He Discovers His Aptitude as a Story Writer" (thick type). Such is the typotechnical display which ushers in the introduction to Col. Savage's wildly sensational and deliriously italicized story. It is more than enough to set the reader implacably against the most lively and fascinating romance. Lovers of fiction are prepared for almost any device which an author chooses to employ for their amusement; but it may be safely affirmed that they are not prepared for the literature of the hoarding

or the art of the sky-sign-writer. One does not look for good wine under the most extravagant and audacious bush; so that whatever merit there might have been in Col. Savage's story would inevitably have suffered detraction by the puffery of this inflated trade notice.

The Justification of Andrew Lebrun. By Frank Barrett. (Heinemann.)

MR. FRANK BARRETT's new story has nothing very natural in the way of a plot, nor is it very well constructed. He can scarcely be congratulated on the success with which he has attempted to "jine his flats"; there are occasional gaps between the scenes, which the gods in the gallery, who love melodrama in almost all its phases, will be quick to detect and criticize. The supernatural in the East-End of London is the unsubstantial groundwork of the story of Andrew Lebrun, which the author has interwoven with miracle and mystery, love-making and murder, in the fashion that must be familiar to all who have read his former novels. This volume will not add largely to Mr. Barrett's reputation; but it contains much that will amuse and entertain.

The Flaming Sword: being an Account of the Extraordinary Adventures and Discoveries of Dr. Percival in the Wilds of Africa. Written by Himself. (Digby, Long & Co.)

'THE FLAMING SWORD' is a fantastic story of adventure-fiction, not at all badly written, and fairly well conceived and constructed. There is nothing new about the cipher-manuscript and its key, the journey through African deserts, the encounters with hostile tribes, and the discovery of gold and precious stones sufficient to make the returned adventurers comfortable for life. But the object of the expedition is novel enough in conception, for Dr. Percival and his companions discover nothing short of the Garden of Eden, with the tree of life, the guardian cherubim, and the sword that turned every way against them when they wished to pursue their exploration. The author does not even arrest his fancy at the terrible voice which bids intruders depart—for "man once expelled can enter here no more." For any one who likes a fantasy of this sort, and is not weary of cipher-manuscripts leading to the discovery of wealth, the book is certainly worth reading.

Her Fair Fame. By Edgar Fawcett. (Ward, Lock & Bowden.)

It is remarked of the central figure in 'Her Fair Fame' that his manner "glowed with distinction," but unluckily this desirable quality has not infected the style of his creator. Mr. Fawcett writes passably in the lighter vein, but at the first breath of sentiment lapses into the unbridled diction of the "dime" novel. Strong men shed "fiery tears"; their tones are "loathsomely venomous" or "brimming with richest feeling"; their ironic laugh is "freighted with hardy scorn," and they are "cuiressed with impregnable self-possession." Among other amenities of American diction, we are introduced to "electrics," "tropic electric eyes," and a "fleshy figure." Tasteless extravagance of diction is the most noteworthy feature in Mr. Fawcett's work. In 'Her Fair Fame'

he has handled a decidedly disagreeable motive with consistent clumsiness. 'The Story of a Statue,' a tale of French-American artistic life in Paris, which completes the volume, is so much less exasperating in style and melodramatic in colouring as to be quite readable—after 'Her Fair Fame.'

La Baraonda. Di Girolamo Rovetta. (Milan, Treves.)

THIS is a very sad book indeed, uncovering as it does with a relentless hand the moral sores from which the Italy of to-day is suffering—depressing too, for within these pages is depicted without flinching, without reticence, of what nature is modern Italy, how entirely corrupt in public as well as in private life, revealing also how utterly have vanished the high ideals that marked the *risorgimento*, hailed as the great liberal success of our century. *Baraonda* is an Italian word for which there is no exact English equivalent. It is less dignified than a *débâcle*, expressing a species of crumbling to pieces, of petty disintegration, that describes but too well the downward course of Italian public life since the days of Depretis, the first Italian Prime Minister to lower the tone of public morality. In short, the book is an indictment, and a merciless one, of the author's own countrymen. May it aid them in opening their eyes, and in helping to rouse them to clear out their Augean stable before it be too late! Signor Rovetta has never been stronger than in this romance. He draws no moral; he indulges in none of those flights of sentimental rhetoric and empty phraseology so common to the Italian; he merely relates directly, concisely, graphically, under a slightly veiled form, the story of one of the many recent financial intrigues that have disgraced Italian life. His personages are all types, and are etched with a precision, an art, that makes them alive. That there should not be one redeeming character in the whole book is depressing truly; for even the good old priest of Crodarossa is self-interested, and Signor Galli, the head cashier of the German banker Kloss, falls at last into the trap of the fair and wily woman who may be said to be the heroine of the novel—an utterly corrupt being, who bewitches all the men at her will and utilizes them for the financial ends of her pseudo-uncle, the promoter of bubble companies, well named *Cantasirena*. This character is a very creation, with his high-flown phraseology, his patriotic pose, his methods of exploiting the Garibaldian ideals for baser ends, his unquenchable good humour, his shamelessness, his never-ending resources for extracting money from his dupes. Absolutely remorseless also is the portrait of the old Duke Casalbara, who permits his ancestral name and fame to be bandied about by this unscrupulous agent, while he himself is held in the wiles of this man's pseudo-niece the crafty Nora, whom he is trapped into marrying. A more pitiless picture of the disastrous results of the union of fair May and chill December was perchance never penned. In a word, the whole book is far beyond the common standard of Italian novels, and should be read not only for its story, but for the indirect moral it preaches and the lesson it reads. Except where here and there it falls into the

Milanese dialect, the language is easy and simple, and should present no difficulties to the foreigner. To those who would know contemporary Italy in all its hopelessness, with all its disillusion, we can honestly recommend the perusal of these pages, which never fail to hold the reader's attention.

Bonheur méconnu. Par Mary Floran. (Paris, Calmann Lévy.)

'*BONHEUR MÉCONNU*' is a very pretty novel, which readers who like strong meat may pronounce dull, but which is pleasant from the first line to the last.

OUR LIBRARY TABLE.

THE Clarendon Press publish *Co-operative Production*, by Benjamin Jones, with a prefatory note by the Right Hon. A. Dyke Acland, in two volumes. The work, which is learned and solid, is not confined to co-operative production, but may be said to concern itself with co-operation generally, although with a special view to productive co-operation, which has hitherto, for good reasons, been somewhat neglected in the chief books on co-operation. The picture here drawn is truthful, but distressing. It relates a total failure in coal-mining, a general failure in agriculture, and a most undue proportion of failures in all other forms of co-operative production; and the author's standpoint may be seen from a passage which is no more encouraging than are his detailed observations:—

"If co-operation is to be as rich in benefits to working people as its advocates have always expected it to be, it must be successfully and universally applied to the production and manufacture of all the commodities that are used or consumed by the human race. But the discovery of the best method of organizing their productive efforts is the most difficult problem with which co-operators have had to grapple; and, unfortunately, the discussions of the subject at congresses and conferences have been more fruitful in producing stormy scenes between supporters of different methods, than they have been successful in inducing a general recognition of practical pathways."

THE protracted struggle between science and the classics appears to Mr. Astor to be drawing to a close, "with victory about to perch on the banner of science, as a perusal of almost any university or college catalogue shows." So we gather from *A Journey in Other Worlds: a Romance of the Future*, by John Jacob Astor (Longmans & Co.). One who has never had the good fortune to see a university catalogue may be excused for holding his judgment in suspense, and for trusting that Mr. Astor may be a little previous in concluding that all is over with a study which at any rate involves the principles of language, literature, philosophy, ethics, and art. The author of '*A Journey in Other Worlds*,' who has had the assistance of a very clever artist, has produced a diverting book in the style and manner of Jules Verne, which quotes a few scientific approximations and theories, but is for the most part pure fancy and romance. It is delightful reading, and deserves success; but, as a simple matter of fact, the pleasure which its readers will derive from it is due quite as much to the triumphs won by the despised classics as to the victory alleged to be perching on the banner of science. When will good writers cease to give themselves away in superfluous prefaces?

THE name of the "Rev. Sydney Mostyn" is familiar to us in connexion with a would-be facetious record of his experiences as a curate. It is enough to state that the same extraordinary and elliptic style and the same utter absence of good taste or good feeling which marked his former work are manifest on every page of *Stay-at-Home Husbands, and How to*

Manage Them (Gay & Bird). Many silly, flippant, or vulgar books on matrimony have been produced of late years, but for a combination of these qualities Mr. Mostyn's odious little volume probably bears away the palm.

We have nothing but praise to give to the *Illustrated Guides* to various towns and places of holiday resort, of which little books we have a large pile, published by John Heywood, of Manchester, at a penny apiece. The plans of the towns are an excellent feature. There is something a little Gothic in saying the Avon in Stratford-on-Avon "in some forgotten primeval tongue meant water." It is good modern Gaelic, and means a river; but one cannot expect philology for a penny.

We have on our table *A History of Germany in the Middle Ages*, by E. F. Henderson (Bell),—*Christopher Columbus*, by Dr. M. Kayserling, translated by C. Gross (Longmans),—*The Great Eastern Railway Company's Tourist Guide to the Continent*, edited by Percy Lindley (30, Fleet Street),—*Books and Plays*, by Allan Monkhouse (Mathews & Lane),—*Bell's Modern Translations: Schiller's William Tell*, translated by Sir Theodore Martin (Bell),—*The English Revolution of the Twentieth Century*, edited by H. Lazarus (Fisher Unwin),—*The First Technical College*, by A. H. Sexton (Chapman & Hall),—*Hand and Eye Training*, by G. Ricks and J. Vaughan (Cassell),—*Practical Photo-Micrography*, by A. Pringle (Iliffe),—*Chats on Invention*, by J. Martin (Office of 'Invention'),—*The Theory of Inference*, by the Rev. H. Hughes (Kegan Paul),—*Proceedings of the Royal Colonial Institute*, Vol. XXV. (The Institute),—*Population and the Social System*, by F. S. Nitti (Sonnenschein),—*Conciliation and Arbitration in Labour Disputes*, by J. S. Jeans (Lockwood),—*The Divided Irish*, by the Hon. Albert S. G. Canning (W. H. Allen & Co.),—*The Constitutional Beginnings of North Carolina, 1663-1729*, by J. S. Bassett (Baltimore, U.S., Johns Hopkins Press),—*The Romanesque Lecture, 1894: The Effect of External Influence upon Development*, by A. Weismann, M.D. (Frowde),—*Transactions of the American Philological Association, 1893*, Vol. XXIV. (Boston, U.S., Ginn),—*Scientific Tazidermy for Museums*, by R. W. Shufeldt, M.D. (Washington, Government Printing Office),—*The Coolgardie Gold field, Western Australia*, by A. F. Calvert (Simpkin),—*A Pastor's Vengeance*, by W. Wood (Warne),—*A Modern Wizard*, by R. Ottolengui (Putnam),—*A Queer Assortment*, by A. H. James (Thacker),—*Naughty Mrs. Gordon*, by "Rita" (White & Co.),—*Ode on the Occasion of the Visit of T.R.H. the Prince and Princess of Wales to Carnarvon, July 11th, 1894*, by L. Morris (Bangor, Jarvis & Foster),—*The Agnostic, and other Poems*, by G. Anderson (A. Gardner),—*The Bayadere, and other Sonnets*, by F. S. Saltus (Putnam),—*A Little Child's Wreath*, by E. R. Chapman (Mathews & Lane),—*Sonnets and other Verses*, by E. Harding (Stock),—*A Sheaf of Poems*, by G. Perry (Putnam),—*The New Theology*, by R. Harte (E. W. Allen),—*Judaism at the World's Parliament of Religions* (Cincinnati, Clarke),—*Le dernier Valois*, by P. Mahalin (Paris, Lévy),—*La Philosophie de Jacobi*, by L. Lévy-Bruhl (Paris, Alcan),—*Die Veredelter Handschrift*, edited by R. P. Wülker (Williams & Norgate),—*De l'Histoire considérée comme Science*, by P. Lacombe (Hachette),—and *La Vita Italiana nel Cinquecento: I. Storia*, by G. Carducci and others; II. *Letteratura*, by C. Paoli and others; III. *Arte*, by E. Panzacchi and others (Milan, Treves).

LIST OF NEW BOOKS.

ENGLISH.

Theology.
Frynn's (G. R.) *The Truth and Reality of Eucharistic Sacrifice*, cr. 8vo, 3/6 cl.
Seward's (T. F.) *The School of Life, Divine Providence in the Light of Modern Science*, &c., 8vo, 6/1 cl.

Law.

Lathom's (H. W.) *Handy Guide to the Licensing Acts*, 5/ cl.

Fine Art and Archaeology.

Bradbury's (E.) *Architectural Sketches in and around Northampton*, 4to, 3/6 net.
Hulme's (F. E.) *Birth and Development of Ornament*, 3/6 cl.
Newey's (H. F.) *Elementary Drawing for Art Students and Teachers*, illustrated, cr. 8vo, 2/6 cl.
Stoddard's (J. L.) *Portfolio of Photographs of Famous Scenes, Cities, and Paintings*, 10/6 net.

History and Biography.

Besant (Annie), *An Autobiography*, cr. 8vo, 6/ cl.
Carlyle's (T.) *Frederick the Great*, Vol. 2, cr. 8vo, 2/6 cl.
Simpson's (W. S.) *St. Paul's Cathedral and Old City Life*, 8vo, 7/6.

Geography and Travel.

Arnold's (Sir E.) *Wandering Words*, illustrated, 8vo, 18/ cl.
Miln's (L. J.) *When We Were Strolling Players in the East*, 8vo, 16/ cl.

Philology.

Anstruther (R.) and Settembrini's (R.) *Seafaring Phrases and Technical Terms*, English and Italian, cr. 8vo, 4/ cl.
Cook's (A. M.) *Key to Shorter Latin Course* (for Teachers only), globe 8vo, 4/6 cl.

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LAMB'S LINES 'TO SARA AND HER SAMUEL.'

THIS poem was never collected by Lamb, and the version which has taken its place in late editions of his 'Works' is not that which he himself printed. Its vicissitudes are interesting. The lines were sent to the Coleridges in a letter to "Samuel" begun on July 5th, 1796, and finished two days later. The occasion which prompted their composition is to be found in a postscript to a letter sent to Coleridge on July 1st. "Savory did return, but there are

two or three more ill or absent [from Lamb's department of the India House], which was the plea for refusing" him a holiday which had been almost within his grasp, and which he had intended to spend with the Coleridges at Bristol. The two young men had not met for a year and a half, and in the mean time Coleridge had been married to his Sara, whom Lamb had never seen. I have had in my hands the letter in which Lamb enclosed the verses, but the enclosure had disappeared, and may have been lost. There is, however, in the letter a passage that has never been printed, in which Lamb directs alterations to be made in certain lines of the poem. "Let 'em run thus," he writes (the notes printed below were written in the margin):—

"I may not come a pilgrim to the Banks
Of Avon, lucid* stream, to taste the wave
Which Shakespeare drank, our British Helicon;
Or with mine eye, &c., &c. [sic]
To muse in tears, on that mysterious youth, &c. [sic].

Then the last paragraph, alter thus:—

Complaint, begone; begone, unkind reproof;
Take up, my song, take up a merrier strain,
For yet again, and lo! from Avon's vales
Another Minstrel cometh! Youth endear'd,
God and good Angels, &c., as before."

* "Inspiring wave" was too commonplace.
† "Better than" drop a tear.
‡ "Better refer to my own complaint solely—than half to that and half to Chatterton, as in your copy, which creates confusion, 'ominous fears, &c.'"

If the curious reader will turn to the 'Final Memorials' (i. 43), he will find that Talfourd constructed a text for himself by adopting only some of the alterations directed by Lamb. Mr. Fitzgerald (1875, 'Works,' vi. 457), probably having neither of the original documents before him, followed Talfourd, ignoring the text furnished by Moxon's editions of 1868 and 1870, in which all Lamb's new readings were fitted in. Canon Ainger ('Poems, Plays, &c.,' 1884) and Mr. Hazlitt ('Letters,' 1886) have both adopted this fully corrected text.

When Coleridge was preparing the second edition of his 'Poems' (the joint volume) Lamb begged him (Letter xxii., ed. Ainger) to insert "those very schoolboyish verses I sent you on not getting leave to come down to Bristol last summer," adding an intimation that he has sent them, "slightly amended," to the *Monthly Magazine*, and that this is the version he should wish to be printed in the 'Poems.' He fears, however, they are too "personal, trifling, and obscure" for such an honour, and Coleridge seems to have agreed with him. Here is the "slightly amended" version which appeared in the *Monthly Magazine* for January, 1797, which had not been published when Lamb wrote on the 16th. As a matter of fact, the lines were much "amended," and, so far as I am aware, the *Monthly* version has never been reprinted:

Lines addressed, from London, to Sara and S. T. C., at Bristol, in the Summer of 1796.

Was it so hard a thing? I did but ask
A fleeting holiday, a little week.

What, if the jaded steer, who, all day long,
Had borne the heat and burthen of the plough,
When evening came, and her sweet cooling hour,
Should seek to wander in a neighbour copse,
Where greener herbage wav'd, or clearer streams
Invited him to slake his burning thirst?
The man were crabbed who should say him nay;
The man were churlish who should drive him thence.

A blessing light upon your worthy heads,
Ye hospitable pair! I may not come
To catch on Clifden's heights the summer gale;
I may not come to taste the Avon wave;
Or, with mine eye intent on Redcliffe towers,
To muse in tears on that mysterious youth,
Cruelly slighted, who, in evil hour
Shap'd his adventurous course to London walls!

Complaint, be gone! and, ominous thoughts, away!
Take up, my Song, take up a merrier strain;
For yet again, and lo! from Avon's vales,
Another Minstrel cometh. Youth endear'd,
God and good Angels guide thee on thy road,
And gentler fortunes wait the friends I love!

CHARLES LAMB.

* From vales where Avon winds, the Minstrel came.
† Coleridge's 'Monody on Chatterton' (Lamb's note).

It will be observed that from this (the only authorized) version the lines in which Lamb had permitted himself to confound the two Avons have disappeared; and it may be hoped

that in all future editions the revised copy may replace the first, which he never printed. Having thus early removed his reproach, it would be too bad to allow it to "cling to him everlastingly."

By the way, did not the suppressed lines contain another slip, one which has passed unnoticed?—the same slip which Byron made in 'English Bards,' and, oddly enough, when writing of Bristol. Lamb called the Avon "our British Helicon," and Byron called the "lines forty thousand, cantos twenty-five," of Cottle's epic "fresh fish from Helicon." When annotating the 'English Bards' in 1816, he remarked: "'Fresh fish from Helicon!'—Helicon is a mountain, and not a fish-pond. It should have been 'Hippocrene.'" J. D. C.

CAPT. MARRYAT AND SIR WALTER SCOTT.

September 3, 1894.

In your critique on four volumes of the 'Dictionary of National Biography' you draw attention to a slight omission regarding the father of Capt. Marryat, but you do not mention that an error has been made in saying that the celebrated sea novelist married a daughter of Sir Stephen Shairp of Houstoun. Sir Stephen was not Baron of Houstoun, but a nephew of Thomas Shairp, who was Baron of Houstoun, and who married the daughter of John Scott of Harden and Lady Jane Erskine, daughter of the fifth Earl of Kellie, who traced in direct descent from Malcolm II., King of Scotland, murdered in 1033. The Scotts of Harden, now represented by Lord Polwarth, it is needless to mention, were the family to which Sir Walter Scott belonged.

The grandfather of the above Thomas Shairp, Col. Walter Shairp of Blance (he died in 1710), married the daughter of Sir Thomas Dalryell, a general in the army of Charles II. This Sir Thomas Dalryell raised the Scots Greys, and was the son of the Cavalier general in 'Old Mortality.'

In addition to correcting a trifling error, this interesting family connexion between Capt. Marryat and Sir Walter Scott seems to me worth recording.

THOMAS SHAIRP.

*** We think Mr. Shairp is in error as to one of his ancestors. It was old "Tom" Dalryell, not his son, who raised the Scots Greys (commission dated November 15th, 1681). He commanded in chief in Scotland from 1679 till the day of his death.

AN EARLY PAPYRUS FRAGMENT OF THE GREEK PSALTER.

AMONG a collection of papyrus fragments lately acquired by the British Museum there is one which deserves particular notice as being inscribed with perhaps the earliest extant specimen of a portion of the Septuagint.

A claim for extreme antiquity has been put forward in favour of the fragments, now at Vienna, containing a large part of the prophet Zechariah and a portion of Malachi, one of which was exhibited at the Congress of Orientalists held in London in September, 1892, and was reproduced in facsimile in the *Times* for the 7th of that month. "The extreme antiquity of the manuscript," says the description in the *Times*, "is attested by the uncial character in which it is written, which would place it well before 300 A.D." This statement, however, is at once contradicted by the facsimile which accompanies it, for he would be a bold palaeographer who would place the MS. on the evidence of the writing earlier than the seventh century. Its claim, then, to priority may be at once dismissed.

It will not be forgotten, too, that the leaves of a papyrus book, which contain portions of the Psalms and are now in the British Museum, were assigned by Tischendorf ('Mon. Sacr. Ined., Nova Collect.,' vol. i., 1855) to the fourth

or fifth century. The experience which has been gained by the discovery of so much new material since Tischendorf's day enables us to place this MS. more correctly in the sixth or seventh century.

So far, then, nothing appears to have hitherto been discovered to depose the oldest vellum MS. of the Bible, the Codex Vaticanus, from its position as the most ancient representative of the sacred text in Greek—if we are right, as there is every reason to believe that we are, in placing it in the fourth century.

We have now, however, the fragment which forms the subject of this notice—a tattered scrap, picked up in the Fayyûm and of little textual worth, but for which the claim may be set up which was preferred for the Vienna papyrus noticed above—that it may have been written before A.D. 300. The grounds for this claim are purely palaeographical; there is nothing but the appearance of the writing and the forms of the letters to justify this opinion; but so many papyri have been collected during the last few years that our knowledge of Greek palaeography of the early centuries has been much extended, and the MS. before us may, without much hesitation, be assigned to the close of the third, or at least to the beginning of the fourth century.

The papyrus measures at its widest points 10 in. by 9½ in., and contains two columns of writing, more or less perfect, each of thirty-seven lines. Our facsimile is on a slightly reduced scale. The text is that of Psalm xi. 7 to xiv. 4, written in very neat uncials, στιγμῶς. The words subject to contraction are Κύριος, Θεός, and ἀνθρώπος. Marks of diæresis are used; and the apostrophe separates double letters, both natural in the body of a word, and accidental by position of two words.

As the papyrus was originally not inscribed on the back, it would naturally be inferred that it formed part of a roll. On the other hand, the fact that it contains two fairly perfect columns, each of which has lost some of its outer margin, might suggest the possibility that it is a frayed leaf from a papyrus book, although a fragment from a roll might equally well happen to contain the same arrangement of text. But, in addition, there is a peculiarity in this fragment which tends to support the view that the original MS. was in book form, inscribed on only one side of the leaves, and not a roll. This will be explained below. We will first examine the text. The scribe was a skilful penman; but nothing more can be said in his favour. His errors are not confined to mere itacisms, common to all MSS., but extend to absolute blunders of so serious a character that he could hardly have understood the meaning of what he was copying. We will first enumerate actual mistakes.

Col. i. l. 3. ἐπαπλᾱσιον, altered to ἐπαπλᾱσιων, for ἐπαπλᾱσίως.

L. 16 is out of place, and should follow l. 18.

L. 17. ἡμερες for ἡμέρας.

L. 19. [α]δελφους for ὀφθαλμοί.

L. 20. There is a variation at the beginning of this line from the ordinary reading, probably due to error.

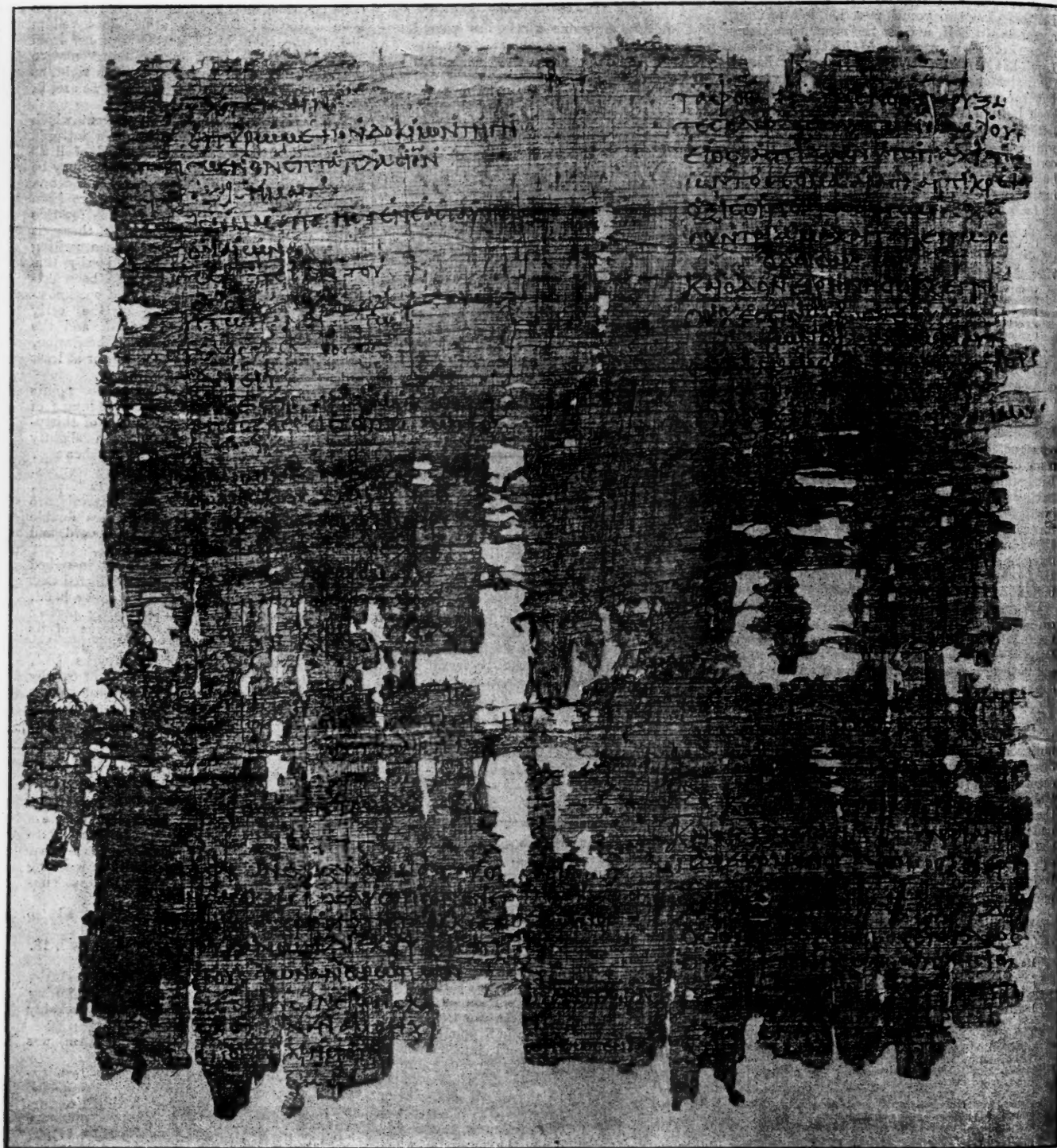
L. 35. ἀνθρωπον (in a contracted form) was written for Θεόν, but is struck out.

L. 37. The letters ων, forming the termination of a lost word, are struck out. Perhaps the scribe repeated the word ποιων which occurs earlier in the line.

Col. ii. l. 17. Instead of the words ὅτι ὁ Θεός, which would have been the ordinary reading at the beginning of this line, something else has been written, of which the letters δικά only can be now read.

L. 36. ἐξουδειγτε for ἐξουδένωται.

The numerous itacisms are as follows:—
ι for ει: ασεις (i. 7), αποστρεψις (i. 13), οξις (ii. 5), ποροικαισι [for -ησι] (ii. 27), κατασκευωσι and ορι (ii. 28), and ονιδισμον (ii. 34).



ι for η: επιλησι (i. 12).
 ει for ι: καρδεια (i. 17, 25, 30; ii. 31),
 συνειων (i. 35), εις (ii. 3), πικρειας (ii. 4),
 ταλεπωρεια (ii. 6), ανομειαν (ii. 12), and
 αγαλλειασθω (ii. 24).
 ε for αι: θησομε (i. 15), νψωθησετε (i. 18),
 αγαλλιασετε (i. 25), τες γλωσσης (ii. 2),
 ταλεπωρεια (ii. 6), γνωσοντε (ii. 11), επιστρεψε

(ii. 22), δικεοσυνην (ii. 30), and εξουδενγη
 [for -ωται] (ii. 36).

αι for ε: ελαιει (i. 24).

αι for η: παροικαιοι (ii. 27).

Such spellings as κεκαταρισμενον (i. 3),
 δανειτ (i. 11), εβδελυσθησαν (i. 31), ευγιστα
 (ii. 35), are also to be ascribed to pronuncia-
 tion.

We now have to notice the peculiarity
 referred to above. It will be seen by the fac-
 simile that over the lines of the text down to
 the end of Psalm xiii. is a series of dots; and
 a very brief examination proves that they are
 placed there in order to mark off the several
 syllables. The meaning of this treatment of
 the text is not far to seek. The fragment was

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1. [xi. 7.] [ΤΑ] ΛΟΓΙΑ ΚΥ ΛΟΓΕΙΑ' ΑΓΝΑ
2. [ΑΡΓΥΡΙΟΝ Π]ΕΠΥΡΩΜΕΝΟΝ ΔΟΚΙΜΟΝ
3. ΤΗ ΓΗ
4. [ΚΕΚ]ΑΤΑΡΙΣΜΕΝΟΝ ΕΠΤΑΠΛΑΣΙΟΝ^Ω
5. [C]Υ ΚΕ ΦΥΛΑΞΕΙC ΗΜΑC
6. [ΚΑΙ ΔΙΑΤΗΡΗC]ΕΙC ΗΜΑC ΑΠΟ ΤΗC
7. ΓΕΝΕΑC ΤΑΥΤΗC
8. [ΚΑΙ ΕΙC] ΤΟΝ ΑΙΩΝΑ
9. [ΚΥΚΛΩ ΟΙ Α]CΕΒΙC ΠΕΡΙΠΑΤΟΥ[C]ΙΝ
10. [ΚΑΤΑ Τ]Ο ΥΨΟC' CΟΥ ΕΠΟΛΥ[ΩΡΗCΑC]
11. ΤΟΥC
12. [ΥΙΟ]ΥC ΤΩΝ ΑΝΘ[ΡΩ]ΠΩ[N]
13. [ΕΙC Τ]Ο ΤΕΛΟC ΦΑΛΜΟC ΤΩ
14. ΔΑΥΕΙΤ
15. [ΕΩC] ΠΟΤΕ ΚΕ ΕΠΙΛΗCΙ ΜΟΥ ΕΙC
16. ΤΕΛ[ΟC]
17. [ΕΩC ΠΟΤΕ] ΑΠΟCΤΡΕΨΙC ΤΟ ΠΡΟCΩ-
18. ΠΟ[N]
19. [CΟΥ Α]Π ΕΜΟΥ
20. [ΕΩC] ΤΙΝΟC ΘΗCΟΜΕ ΤΑC ΒΟΥΛ[ΑC]
21. ΕΝ ΨΥ[ΧΗ ΜΟΥ]
22. [ΕΠΙΒΛΕΨ]ΟΝ Ε[Ι]CΑΚΟΥ[C]ΟΝ ΜΟΥ [ΚΕ]
23. Ο [ΘC] ΜΟΥ
24. [ΟΔΥΝΑC] ΕΝ ΚΑΡΔΕΙΑ ΜΟΥ ΗΜΕΡΕ[C]
25. [ΕΩC ΠΟΤ]Ε ΥΨΩΘΗCΕΤΕ Ο ΕΧΘΡ[ΟC]
26. ΜΟΥ [ΕΠ ΕΜ]Ε
27. [ΦΩΤΙCΟΝ ΤΟΥC Α]ΔΕΛΦΟΥC ΜΟΥ Μ[Η]
28. [ΠΟΤΕ ΥΠ]Ν[ΩCΩ]... Ν ΕΙC ΘΑΝΑ[ΤΟΝ]
29. [ΜΗ ΠΟΤΕ' ΕΙΠΗ Ο ΕΧΘ]ΡΟC [ΜΟΥ] ΪC-
30. Χ[ΥCΑ ΠΡΟC ΑΥΤΟΝ]
31. [ΟΙ ΘΛΙΒΟΝΤΕC ΜΕ]
32. [ΑΓΑΛΛ]ΙΑCΟ[ΝΤΕ' ΕΑΝ CΑΛΕΥΘΩ]
33. [ΕΓΩ] ΔΕ' ΕΠΙ ΤΩ ΕΛΛΑΙΕΙ CΟΥ ΗΛΠΙC[Α]
34. ΑΓΑΛΛΙΑ[C]ΕΤΕ [Η ΚΑ]ΡΔΕΙΑ ΜΟΥ ΕΠΙ
35. ΤΩ [CΩΤΗΡΙΩ CΟΥ]
36. Α[C]Ω ΤΩ ΚΩ ΤΩ ΕΥΕΡΓΕΤΗCΑΝΤΙ ΜΕ
37. ΚΑΙ [ΨΑΛ]Ω ΤΩ ΟΝ[Ο]ΜΑΤΙ [ΚΥ ΤΟΥ
38. ΥΨΙCΤΟΥ]
39. [Ε]ΙC ΤΟ ΤΕΛΟC ΤΩ ΔΑΥΕΙΔ
40. ΦΑΛΜΟC
41. ΕΙΠΕΝ ΑΦΡΩΝ ΕΝ ΚΑΡΔΕΙΑ ΑΥΤΟΥ
42. ΟΥ[Κ] ΕCΤΙΝ [ΘC]
43. [ΔΙ]ΕΦΘΑΡΗCΑΝ ΚΑΙ ΕΒΔΕΛΥCΘΗCΑΝ
44. ΕΝ ΕΠ[Ι]ΤΗΔΕΥΜΑCΙΝ
45. [ΟΥ]Κ ΕCΤΙ ΠΟΙΩΝ ΧΡΗCΤΟΤΗΤΑ ΟΥΚ
46. ΕCΤΙΝ ΕΩC ΕΝΟC
47. [ΚC] ΕΚ ΤΩΝ ΟΥΡΑΝΩΝ ΔΙΕΚΥΨΕΝ ΕΠΙ
48. ΤΟΥC
49. ΥΪΟΥC ΤΩΝ ΑΝΘΡΩΠΩΝ
50. [Τ]ΟΥ [Δ]ΕΙΝ[ΕΙ] ΕΙ ΕCΤΙΝ CΥΝΕΙΩΝ ΕΚ-
51. Ζ[ΗΤΩΝ Τ]ΟΝ ΑΝΤΙΝ (sic) ΘΝ
52. [ΠΑ]ΝΤΕC ΕΞΕΚΛΙΝΑΝ ΑΜΑ ΗΧΡ[ΕΩ-
53. ΘΗCΑ]Ν
54. [ΟΥ]Κ ΕCΤΙ[N] Ο ΠΟΙΩΝ ΧΡΗCΤΟΤΗΤ[Α]
55. ΟΥΚ ΕCΤΙΝ].... ΩΝ (sic) ΕΩC ΕΝΟC

1. ΤΑΦΟC ΑΝΕΩΓΜΕΝΟC Ο ΛΑΡΥΞ Α[Υ]
2. ΤΩΝ]
3. ΤΕC ΓΛΩCCEC ΑΥΤΩΝ ΕΔΩΛΙΟΥC[ΑΝ]
4. ΕΙΟC ΑCΠΙΔΩΝ ΥΠΕΡ ΤΑ ΧΕΙΛΗ Α[ΥΤΩΝ]
5. ΩΝ ΤΟ CΤΟΜΑ' ΑΡΑC ΚΑΙ ΠΙΚΡΕΙΑ[C]
6. ΓΕΜΕΙ]
7. ΟΞΙC ΟΙ ΠΟΔΕC ΑΥΤΩΝ ΕΚΧ[ΕΑΙ]
8. ΑΙΜΑ]
9. CΥΝΤΡΙΜ'ΜΑ ΚΑΙ ΤΑΛΕΠΩΡΕ[ΙΑ ΕΝ
10. ΤΑΙC]
11. ΟΔΟΙC ΑΥΤΩΝ
12. ΚΑΙ ΟΔΟΝ ΕΙΡΗΝΗC ΟΥΚ ΕΓΝΩ[CAN]
13. ΟΥΚ ΕCΤΙΝ ΦΟΒΟC ΘΕΟΥ [Α]Π[ΕΝΑΝΤΙ]
14. ΤΩΝ ΟΦΘΑΛΜΩΝ ΑΥΤ[ΩΝ]
15. ΟΥΧΙ ΓΝΩCΟΝΤΕ ΠΑΝΤΕC ΟΙ ΕΡΓ[Α-
16. ΖΟΜΕ]
17. ΝΟΙ ΤΗΝ ΑΝΟΜΕΙΑΝ
18. ΟΙ ΚΑΤΕCΘΟΝΤΕC ΤΟΝ ΛΑΟΝ ΜΟΥ
19. [ΒΡΩCΕΙ]
20. ΑΡΤΟΥ
21. ΤΟΝ ΚΝ ΟΥΚ ΕΠΕΚΑΛΕC[ΑΝΤΟ]
22. ΕΚΕΙ ΕΔΕΙΛΙΑCΑΝ ΦΟΒΩ Ο[Υ ΟΥΚ ΗΝ
23. ΦΟΒΟC]
24. ΔΙΚΑ...[ΕΝ Γ]ΕΝΕΑ ΔΙΚ[ΑΙΑ]
25. ΒΟΥΛΗΝ ΠΤΩΚΟΥ ΚΑΤΗCΧ[ΥΝΑΤΕ]
26. ΟΤΙ ΚC ΕΛ[ΠΙC] ΑΥ[Τ]ΟΥ ΕCΤΙΝ
27. [ΤΙC ΔΩCΕ]Ι Ε[Κ] CΙΩΝ ΤΟ CΩΤΗΡ[ΙΟΝ]
28. ΤΟΥ [ΙCΡΑ]ΗΛ
29. Ε[Ν ΤΩ] ΕΠ[ΙC]ΤΡΕΨΕ ΚΝ ΤΗΝ [ΑΙΧ-
30. ΜΑΛΩCΙΑΝ]
31. [ΤΟΥ ΛΑΟΥ ΑΥΤΟΥ]
32. ΑΓΑΛΛΕΙΑCΘΩ ΙΑΚΩ[B] ΚΑΙ ΕΥ[ΦΡΑΝ]
33. ΘΗΤΩ ΙCΡΑΗΛ
34. ΦΑΛΜΟC ΤΩ ΔΑΥΕΙΔ
35. [Δ] ΚΕ ΤΙC ΠΑΡΟΙΚΑΙCΙ ΕΝ ΤΩ CΚΗ-
36. [ΝΩΜΑΤΙ CΟΥ]
37. ΚΑΙ ΤΙC ΚΑΤΑCΚΗΝΩCΙ ΕΝ ΟΡΙ ΑΓΙΩ
38. [CΟΥ]
39. ΠΟΡΕΥΟΜΕΝΟC Α[Μ]ΩΜΟC ΚΑΙ ΕΡΓΑ-
40. [ΖΟΜΕΝΟC]
41. ΔΙΚΕΟCΥ[ΝΗ]Ν
42. ΛΑΛΩΝ ΑΛΗΘΕ[ΙΑ]Ν ΕΝ ΚΑΡΔΕΙΑ
43. ΑΥΤΟΥ]
44. ΟC ΟΥΚ ΕΔΩΛΩCΕΝ ΕΝ ΓΛΩC[CH]
45. ΑΥΤΟΥ]
46. ΟΥΔΕ' ΕΠΟΙΗCΕΝ ΤΩ ΠΛΗCΙΟΝ [ΑΥΤΟΥ
47. ΚΑΚΟΝ]
48. [Κ]ΑΙ ΟΝΙΔΙCΜ[ΟΝ ΟΥ]Κ ΕΛΑΒΕΝ ΕΠ[Ι]
49. ΤΟΥC]
50. ΕΝΓΙCΤΑ ΑΥΤΟΥ
51. ΕΞΟΥ[Δ]ΕΝΗΤΕ [Ε]ΝΩ[ΠΙΟΝ ΑΥΤΟΥ
52. ΠΟΝΗΡΕΥΟΜΕΝΟC]
53. ΤΟΥ[C ΔΕ] Φ[Ο]Β[ΟΥ]ΜΕΝΟΥC ΚΝ ΔΟ-
54. ΞΑΖΕΙ]

evidently used for the purpose of giving a reading lesson. This view is confirmed by the existence in the British Museum of a small board, on which are written some lines of Homer, no doubt used for the instruction of a scholar or school class, the syllables of which are ticked off with short strokes or accents. But our fragment itself affords further confirma-

tion, for on the back are the half-obliterated remains of a text which beyond doubt was written down for instruction, as the syllables are marked off by dots in the middle of the line of writing, thus: ο . λ ι . γ ω . ; α ρ ο . λ α υ . ε ι ν . The period of this addition may be the fourth or fifth century. The fact that it was written on the back of this fragment, to complete or

supplement the reading lesson for which the text on the other side had been used, seems to prove pretty conclusively that the papyrus is the leaf of a book. The teacher would hardly have taken the trouble to select the exact spot on the back of a roll behind the text in order to carry on his lesson.

THE AUTUMN PUBLISHING SEASON.

MESSRS. CASSELL & Co. announce for publication the second volume of 'Social England,' edited by H. D. Traill, D.C.L. (embracing the period from the accession of Edward I. to the death of Henry VII.),—'The Life and Adventures of George Augustus Sala,' by Himself, 2 vols.,—'The Life of Daniel Defoe,' by Thomas Wright,—a shilling 'Life of the Right Hon. W. E. Gladstone, M.P.,—Vol. XI. of 'English Writers,' by the late Prof. Henry Morley (this contains 'Shakespeare and his Time—under James I.,' and has been completed by Prof. W. Hall Griffin),—'Cassell's Storehouse of General Information,' complete in 8 vols.,—'Diet and Cookery for Common Ailments,' by a Fellow of the Royal College of Physicians and Phyllis Browne,—'The Elements of Modern Dressmaking,' by Jeannette E. Davis,—'Campaigns of Curiosity: Journalistic Adventures of an American Girl in London,' by Elizabeth L. Banks, illustrated,—'Cassell's New Universal Cookery Book,'—'Pomona's Travels: a Series of Letters to the Mistress of Rudder Grange from her Former Handmaiden,' by Frank R. Stockton,—'The Highway of Sorrow,' by Hesba Stretton and—, a story of the "Stundists" in Russia,—'The Sea Wolves,' by Max Pemberton,—'To Punish the Czar: a Story of the Crimea,' by Horace Hutchinson,—'Five Stars in a Little Pool,' by Edith Carrington,—'Red Rose and Tiger Lily,' by L. T. Meade,—'A Toy Tragedy,' by Mrs. Henry de la Pasture,—'They Met in Heaven,' by G. H. Hepworth,—Vol. I. of 'Cassell's Gazetteer of Great Britain and Ireland,'—'Old and New Paris: a Narrative of its History, its People, and its Places,' by H. Sutherland Edwards, illustrated,—Vol. III. of 'The Story of Africa and its Explorers,' by Dr. R. Brown,—'The Great Cattle Trail,' by Edward S. Ellis,—a new edition of 'Football: the Rugby Union Game,' edited by the Rev. F. Marshall,—'Told out of School,' by A. J. Daniels,—Vol. I. of a new issue of 'Cassell's History of the Franco-German War,'—'Searchings in the Silence,' by the Rev. George Matheson,—in 'Cassell's Popular Library of Fiction': 'The Medicine Lady,' by L. T. Meade; 'The Snare of the Fowler,' by Mrs. Alexander; 'Leona,' by Mrs. Molesworth; 'Father Stafford,' by Anthony Hope; 'Out of the Jaws of Death,' by Frank Barrett; 'La Bella' and Others, by Egerton Castle; 'Dr. Dumány's Wife,' by Maurus Jókai; and 'Fourteen to One,' &c., by Elizabeth Stuart Phelps,—'Work' Handbooks, a series of practical manuals prepared under the direction of Paul N. Hasluck,—Vols. III. and IV. of 'Cassell's New Technical Educator,'—Vol. I. of 'Gleanings from the Patent Laws of all Countries,' with notes, by W. Lloyd Wise,—two new monthlies: 'The Story of the Sea,' edited by Q, and 'Cassell's Universal Portrait Gallery,'—new editions of 'Cassell's New Popular Educator' and of 'The Universal Atlas,'—Letts's Diaries for 1895,—numerous books for children, readers, and educational works,—and yearly volumes of the serials issued by the firm.

Among Messrs. S. W. Partridge & Co.'s announcements are: 'First in the Field: a Story of New South Wales,' by Geo. Manville Fenn,—'A Romance of Lincoln's Inn,' by Sarah Doudney,—'True unto Death: a Story of Russian Life and the Crimean War,' by Eliza F. Pollard,—'Whither Bound? a Story of Two Lost Boys,' by Owen Landor,—'Engineers and their Triumphs,' by F. M. Holmes,—'Musicians and their Compositions,' by J. R. Griffiths,—'Electricians and their Marvels,' by Walter Jerrold,—'Prue's Father; or, Miss Prothia's Promise,' by Ethel F. Heddle,—'Raymond and Bertha,' by L. Phillips,—'Violet Maitland; or, by Thorny Ways,' by Laura M. Lane,—'Old Goggles; or, the Brackenhurst Bairn's Mistake,' by M. S. Haycraft,—'Twice Saved;

or, Somebody's Pet and Nobody's Darling,' by E. M. Waterworth,—'The Children of Cherryholme,' by M. S. Haycraft,—'Birdie's Benefits; or, a Little Child shall Lead Them,' by Ethel Ruth Boddy,—'Some Secrets of Christian Living,' by the Rev. F. B. Meyer,—'The Spiritual Athlete, and How he Trains,' by W. A. Bodell,—'Little Bunch's Charge; or, True to Trust,' by Nellie Cornwall,—'Foolish Chrissy; or, Discontent and its Consequences,' by Meta,—'Giddie Garland; or, the Three Mirrors,' by Jennie Chappell,—'Master Lionel, that Tiresome Child,' by E. M. Waterworth,—and several new volumes in the "Home Library Series." To their series of "Popular Biographies" they are adding: 'Among the Maories; or, Day-break in New Zealand,' a record of the labours of Samuel Marsden, Bishop Selwyn, and others, by Jesse Page; 'Reginald Heber, Bishop of Calcutta, Scholar and Evangelist,' by A. Montefiore; and 'Through Prison Bars: the Lives and Labours of John Howard and Elizabeth Fry,' by William Rander.

Among the publications of the Society for Promoting Christian Knowledge will be found 'The Dawn of Civilization (Egypt and Chaldaea),' by Prof. Maspero, translated by M. L. McClure, edited by Prof. Sayce,—'Art Pictures from the Old Testament,' a series of illustrations from drawings by Sir F. Leighton, Sir E. Burne-Jones, and others, with descriptions by Miss Alecy Fox,—'Ecce Ancilla Domini: Mary, the Mother of our Lord,' by Mrs. Rundle Charles, author of 'The Schönberg-Cotta Family,'—'Noble Womanhood,' a series of biographical sketches, by G. Barnett Smith,—'Lectures at Sion College,' by the Bishop of London and others,—a second edition of 'Our Secret Friends and Foes,' by Dr. Frankland,—'Edible and Poisonous Mushrooms,' by M. C. Cooke,—'Fruit Culture for Profit,' by C. B. Whitehead,—'The Vast Abyss' and 'A Life's Eclipse,' by G. Manville Fenn,—'Attila and his Conquerors,' by Mrs. Rundle Charles,—'Rick Ralton's Reconciliation,' by the Rev. E. N. Hoare,—'The Cruise of the Esmeralda,' by Harry Collingwood,—'The Two Clippers,' by F. Frankfort Moore,—'John Maillard,' by Mrs. E. Newman,—'A Hero's Experiment,' by Helen Shipton,—and 'Afterthought House,' by E. Everett-Green.

Messrs. Innes & Co. announce: 'My Lady Rotha: a Romance of the Thirty Years' War,' by Stanley Weyman, illustrated,—'Lot 13,' by Dorothea Gerard, 3 vols.,—'Seething Days: a Romance of Tudor Times,' by Caroline Holroyd, illustrated,—'Six Thousand Tons of Gold: a Romance of Hard Cash,'—'Broomieburn: Border Sketches,' by John Cunningham,—'Verse Translations from Greek and Latin Poets,' by Arthur D. Innes,—and several new story-books in the "Tip-Cat," "Roseleaf," and "Dainty Books" series.

Messrs. Oliphant, Anderson & Ferrier announce for early publication a new book of Scottish character sketches, 'The Provost o' Glendookie: Glimpses of a Fife Town,' by Andrew Smith Robertson,—a new novel, 'Through Love to Repentance,' by Maggie Swan,—and 'Confidential Talks with Young Women,' by Dr. Lyman B. Sperry, to which Miss Frances E. Willard has written an introduction.

THE CONGRESS OF ORIENTALISTS.

(First Notice.)

THE tenth International Congress of Orientalists commenced its meetings this week at Geneva. After the usual informal evening assemblage, the Congress was formally opened on Tuesday morning, September 4th, by the President of the Republic, Col. Frey. His short speech of welcome, delivered in German, was followed by an address in French from M. Richard, the head of the local authority of Geneva. A longer and more detailed speech

was next given by M. Édouard Naville, the well-known Egyptologist of Geneva, who fittingly occupies the post of President of the Congress. Speeches in response were made by M. Maspero (France), Lord Reay (England), Prof. E. Windisch (Germany), and the Conte A. de Gubernatis (Italy).

Short speeches on topics of general interest, mainly in connexion with donations to the Congress, were then made by several members, including remarks from Dr. Buehler, of Vienna, on Dr. Stein's work on MSS. in Kashmir, from Prof. Bevan, of Cambridge, and from Dr. E. Kuhn, of Munich, on the continuance of the excellent Oriental bibliography for which all lovers of Oriental literature are so greatly indebted to his efforts and those of the late Dr. Aug. Müller. Lord Reay introduced the important subject of the transliteration of the chief Eastern tongues, and a committee was appointed. A speech was also made by M. Bénédict, of the Louvre, in deprecation of the outrageous vandalism proposed in Egypt as to the submersion of Philæ, reference to which has been more than once made in these columns.

Sectional meetings were held in the afternoon, as to which it must now suffice to notice Section I., presided over by Lord Reay, with Profs. Weber and Buehler as vice-presidents. Here a noteworthy communication was made by M. Émile Sénart on the important archaeological discoveries of Major Deane near the Punjab frontier, in which several new alphabets, possibly of Scythic peoples, have been brought to light. As Dr. Buehler remarked, we are probably rather at the beginning than nearing the end of our discoveries in the epigraphy of India and the immediately surrounding countries. Prof. Weber referred to the death of Prof. Whitney, of Yale, a vote of condolence being passed. Similar reference was made to the death of Dr. J. Klatt, of Berlin, by Prof. Leumann. Papers were also read by Messrs. Williams-Jackson (on a point of Indo-Iranian eschatology) and by Prof. C. Bendall, of London (on some inscriptions in the arrow-headed character found in Behar and composed in literary Pali).

PROF. VEITCH.

By the death of Prof. Veitch, of the Chair of Logic and Rhetoric in the University of Glasgow, an interesting and notable figure has been removed from Scottish university life—interesting, because in an age of breathless progress, and with German thought everywhere in the ascendant, he chose to stand to the last almost exactly where he stood half a century ago, when he came under the spell of Sir William Hamilton; notable, because of his courage, his kindness, and his patriotism. Not only will his old students be shocked at the sudden death of one whom they never failed to respect, though his extremely conservative attitude towards all new questions suited ill with their high notions of the reigning school and their contempt for the past; but that wider circle of readers who did not know the professor as a philosopher will learn with regret that the historian of the Scottish Border, and not the least among its poets, has passed away. He was an accomplished scholar and a graceful writer, full of Border lore, as so ardent an admirer of Sir Walter Scott must have been, apart from the fact that he was a son of the Border himself, and bore one of the oldest of its names. His enthusiasm for Wordsworth rendered him liable sometimes to extol matter above form, and to mistake baldness for simplicity. But much of his verse has the ring of genuine poetry, and his love for nature was pure, deep, and lasting. As a man he was straightforward almost to bluntness; yet there was no more kindly or genial companion. He was somewhat confident in the expression of his opinions, but was a most gracious listener; full of fire when his native Borderland or the treatment of Wordsworth by

the *Edinburgh* reviewers was the subject of conversation; and in nothing was his fervent poetic feeling more evident than in his impressive rendering of some old Scotch ballad. He believed in "common sense," and was an admirable example of it. Indeed, his intellectual acumen was not more keen than his mother wit. He was generous to a fault in his encouragement to beginners in philosophy or in the more ensnaring art of making verses. His dictum, delivered with impressive force, "There is only one test of poetry: either it is true to nature, or it is not; there is no such thing as minor poetry," gave great encouragement to many a poet, who thereafter refused to consider himself minor. He was manly in argument, even to sternness—resolutely refusing all compromise, and holding to his point with characteristic tenacity. His impatience with the modern spirit was largely due to his romantic love for the past, and for him the past was where Yarrow "glides the dark hills under."

Born in Peebles in 1829, he matriculated as a student of Edinburgh University at the age of sixteen, and took honours in logic and moral philosophy. In 1857 his Alma Mater conferred on him the honorary degree of M.A., and in 1872 the degree of LL.D. In 1860 he was elected to fill the Chair of Logic, Metaphysics, and Rhetoric in St. Andrews University, rendered vacant by the death of Spalding. Four years later he was appointed to the Chair of Logic and Rhetoric in Glasgow, which he retained up to his death, which occurred somewhat unexpectedly at his Peebles residence on the 3rd inst.

Prof. Veitch began his literary career early. In 1850, when he was little over twenty years of age, he published a translation of the 'Discours sur la Méthode' of Descartes, with an introductory essay on the nature of the Cartesian philosophy and its relation to modern thought. Again, in 1852 he translated and edited the 'Meditations' and selections from the 'Principles of Philosophy' of Descartes, with notes. At the request of the Stewart trustees he undertook in 1858 to write the memoir of Sir Dugald Stewart. About the same time, acting as joint editor with Prof. Mansel, of Oxford, he superintended the publication of 'Lectures on Metaphysics and Logic,' by Sir William Hamilton, which were published in 1859-60. This, along with his memoir of Sir William Hamilton, was what first brought him prominently before the public. In more recent years he contributed the volume on Hamilton to Blackwood's series of "Philosophical Classics." In 1872 he published 'Hillside Rhymes'; in 1875 'The Tweed, and other Poems'; and in the same year 'Lucretius and the Atomic Theory.' In 1878 was published 'The History and Poetry of the Scottish Border,' of which a new edition, so much enlarged as to be almost entirely rewritten, was issued only last year, when it was reviewed in these columns. It is a monumental work, and is that by which he would probably have wished himself to be remembered. In 1885 he published his 'Institutes of Logic.' Among his other works are 'Merlin, and other Poems,' 'The Theism of Wordsworth,' and 'The Feeling for Nature in Scottish Poetry,' one of the most delightful of his books.

In philosophy Prof. Veitch was from first to last a disciple of Sir William Hamilton. From one point of view it may be said that he who is not great in philosophy is of little account, and that he who is not first is last. But the fashion changes in metaphysics as well as in dress, and the history of philosophy at least demonstrates the fact that one school is almost of equal importance with another in evolving the latest. But apart from his connexion with that keen and brilliant genius whom he was always ready to acknowledge as his master, Prof. Veitch is likeliest to be remembered by those of his

works which show him as an artist, an accurate and loving historian of the Scottish Border, and an admirable critic.

Literary Gossip.

WE are sorry to record the death of Mrs. Webster, in whom the country has lost a poet, and ourselves a valued contributor. We shall recur to the sad topic next week.

'THE EBB TIDE,' a short story, or rather episode, in two parts and twelve chapters, of criminal life, adventure, and conversion in the South Seas, by Messrs. R. L. Stevenson and Lloyd Osbourne, is to be published by Mr. Heinemann in the middle of this month. Both the Scottish romances on which Mr. Stevenson has been for some time engaged, viz. 'St. Ives' and 'Weir of Hermiston; or, the Lord Justice Clerk,' are laid in the early years of the present century, the former being almost purely a novel of incident and adventure, the latter of character and tragedy. 'St. Ives' will probably be published the earlier of the two, but not, even in periodical form, until some time after the beginning of the new year.

MR. ROBERT BRIDGES is contributing a critical essay on the poetry of Keats by way of preface to the edition of that writer in two volumes which is about to be published by Messrs. Lawrence & Bullen in their series of "The Muses' Library."

THE letters on India appearing in the *Poll Mall Gazette*, and signed II, are attributed to Sir Frederick Pollock.

THE manuscript of the Palestinian Syriac Lectionary which was discovered and photographed in part by Mrs. S. S. Lewis at Mount Sinai in February, 1892, and was described by her in the issues of the *Athenæum* of April 15th and October 28th, 1893, has been edited by her with the variations from De Lagarde's edition of the Vatican MS., and with the variations also from a similar MS. discovered at Sinai by Mr. Rendel Harris. Messrs. Gilbert & Rivington, the Oriental printers, have the work in the press, and expect to have it completed for publication in the course of next year. In a book lately published by Dr. Schwally, of Strassburg, 'Idioticon des christlich palästinischen Aramäisch,' the curious mistake occurs of attributing the discovery of the first of these MSS. to the late Prof. Bensly, who visited the Sinai convent only in 1893.

PROF. WESTLAKE's new book, which is to be out very soon, will contain, among other matters, a discussion of the position of the various kinds of protectorates now exercised by the United Kingdom and by other Great Powers over weak states, or over uncivilized countries not forming states. The subject is one of which no thorough examination has up to this time been made.

MR. COULSON KERNAHAN'S 'SOITOW and Song' will be published on Monday, that being the date fixed for simultaneous publication in America by the Lippincott Publishing Company. Messrs. Ward, Lock & Co. will issue almost immediately a new illustrated edition (the fourth) of Mr. Kernahan's 'Book of Strange Sins,' in entirely new binding; and a fifth edition of his 'Dead Man's Diary.'

MR. GEORGE SAINTSBURY informs us that our statement that he thought of terminating his connexion with the *Saturday Review* was quite incorrect. The report came to us from what seemed a trustworthy source, but we are exceedingly sorry to have been led into giving it currency.

THE reports of the ladies selected by the Gilchrist Trustees to study and report upon secondary schools for girls and training colleges for women in the United States of America are about to be published (with a preface to each by Dr. Roberts) by Messrs. Sonnenschein & Co., under the following titles: (1) 'The Training of Teachers in the United States,' by Misses Bramwell and Hughes; (2) 'The Education of Girls in the United States,' by Miss Burstall; (3) 'The Methods of Education in the United States,' by Miss Zimmern; (4) 'The Graded Schools of the United States,' by Miss Page.

WE are glad to record that Mr. George Simpson, whose death we recently announced, and who was long the manager of Messrs. Blackwood, has bequeathed 2,000*l.* to the Scottish National Portrait Gallery, and 500*l.* to the British and Foreign Bible Society, besides 5,000*l.* to charitable institutions in Edinburgh.

MRS. KATHARINE S. MACQUOID's new novel, 'Appledore Farm,' will be published about the middle of the month. The scene is chiefly laid in the west of England. The story has been finished for more than a year, but circumstances have prevented its publication. It is dedicated to Mr. R. D. Blackmore.

ANOTHER work by Mr. Albert F. Calvert, F.R.G.S., entitled 'Western Australia: its History and Progress,' will shortly be published by Messrs. Simpkin, Marshall & Co. The volume will form a complete guide-book of the country, and will contain a complete and accurate set of plans of all the gold-fields, including the latest developments at Coolgardie, the Murchison, White Feather, Cue, Dundas Hills, the Twenty-five Mile, and Hannan's Find, and a new map of the north-west district, from surveys made on the spot by Mr. Calvert.

MRS. A. PHILLIPS, author of 'Benedicta,' is about to publish through Messrs. W. H. Allen & Co. another novel entitled 'The Birth of a Soul.'

MAX O'RELL's book on the colonies, entitled 'La Maison John Bull et Cie,' will be published simultaneously by M. Calmann Lévy in Paris, and by Messrs. Charles L. Webster in New York, on September 19th. The English edition, illustrated, will be published, under the title of 'John Bull and Co.,' by Messrs. Warne & Co. on October 19th.

MR. ALEXANDER CARGILL, whose article on the 'Likenesses of Shakspeare' appears in the *Strand Magazine* for this month, is about to publish in one of the reviews an excursus on 'The Fate of the Shakspeare Manuscripts.'

A SERIAL story by Mr. Fitzgerald Molloy, entitled 'In Shadow of Shame,' will begin in the third week in September in *Cassell's Saturday Journal*.

MR. FRANKFORT MOORE's new novel, 'One Fair Daughter,' which Messrs. Hutchinson will publish this month in three volumes, deals with some further developments of

the so-called "New Woman," and, as in the case of 'A Gray Eye or So,' the work is a satire upon some phases and fads of modern society.

An interesting book is promised in Mr. Frederick G. Jackson's journal of his winter journey last year in the Nova Zemlia group and through the Samoyad country. Mr. Arthur Montefiore, who has just returned from bidding the Polar expedition farewell at Archangel, is preparing the journal for the press.

MESSRS. BROWN, of Kilmarnock, inform us that we may expect about the beginning of October a work by the Rev. Kirkwood Hewat, entitled 'A Little Scottish World.' It will be based upon old documents—burghal and ecclesiastical—connected with the ancient parish of Monkton and Prestwick, Ayrshire.

THE firm of the Gebrüder Paetel at Berlin will shortly publish a work entitled 'Briefe von Ferdinand Gregorovius an den Staatssecretär Hermann von Thile.' The correspondence, which extends over a period of thirty-two years, will be edited by Herr H. von Petersdorff.

THE new work of Major von Wissmann on Africa, which, as we stated last July, he will issue conjointly with his former aide-de-camp, Dr. Bumiller, will be rather comprehensive, and bear the title of 'Geschichte der Niederwerfung des arabischen Aufstandes in Ostafrika.'

A PUBLICATION of some magnitude on the rise and progress of Socialism is expected to be issued shortly at Stuttgart, under the title of 'Geschichte des Socialismus in Einzeldarstellungen.' The work, which will be the joint production of a number of noted Socialistic writers, is to consist of four volumes, to be issued in eighty parts. The first volume will be devoted to the pioneers of modern Socialism, the second to the Socialistic movement in England and France; the third will give an account of the origin and development of Social Democracy in Germany; and the concluding volume will describe the progress of Socialism in various countries during the last decades.

THE Parliamentary Papers of the most general interest to our readers this week are a Return of the Estimated Weight of Mails despatched from the United Kingdom in 1891, 1892, 1893, &c. (1d.); National Debt, Return showing at the close of each Financial Year from 1835-36 to 1893-94 the Aggregate Gross and Net Liabilities of the State, &c. (4d.); Statistical Abstract of the Principal and other Foreign Countries, 1882 to 1891-92 (1s. 4d.); Thirty-eighth Report of the Civil Service Commissioners (3d.); and Secondary Education, Scotland, Report for 1894 (1d.).

SCIENCE

Micro-organisms in Water: their Significance, Identification, and Removal, together with an Account of the Bacteriological Methods employed in their Investigation. By Percy Frankland, F.R.S., and Mrs. Percy Frankland. (Longmans & Co.)

This work is stated on the title-page to be "specially designed for the use of those

connected with the sanitary aspects of water supply." The authors have endeavoured to present in a connected form an account of the more important investigations, now scattered through a great array of publications in this and foreign languages, which have been carried out in regard to the bacteriology of water. No one more suited to the task could have been selected, and they have succeeded admirably. The authors begin with a survey of the more important general methods of bacteriological study, describing specially those most applicable to the examination of water. The sterilization and the preparation of culture media, and the methods of isolation of different species of micro-organisms, are dealt with, and then the staining and mounting of the microbes; in this, as in all other parts of the work, it is always evident that the authors have a real living acquaintance with their subject.

The collection of samples of water and their examination for micro-organisms is then dealt with, a subject in which Dr. Frankland is particularly at home. The bacterial contents of various waters form the subject of one chapter; no doubt many will be surprised to learn that ice is not free from bacteria, nor is hail. Most river waters, including those of the Thames, Lea, Seine, Marne, and Ourcq, contain more bacteria in the winter months than in the summer, this being probably due to the fact that in dry weather these rivers are mainly composed of spring water, and at other seasons receive much of the washings from cultivated land. The river Dee, from which Aberdeen obtains its water supply, is cited as a "perfect example of the repeated pollution and repeated restoration of a stream to a state of comparative bacterial purity," partially attributable to dilution through the increase in volume which takes place during its course. In obtaining samples of well water for bacterial examination it is most important that pumping should have been going on continuously for some time before the sample is collected, and the conditions as to the previous use and disturbance of the well must be duly attended to, or misleading conclusions are likely to be arrived at.

The longest chapter in the book is on the purification of water for drinking purposes. Results of Dr. Frankland's periodical examinations of the waters supplied to London are given, and the value of subsidence and sand filtration from a bacteriological point of view indicated. Many results obtained before and after treatment by Clark's process, by crude sulphate of alumina and lime, with varying amounts of lime, with copperas and lime, and with other agents are given, and are of the highest importance and interest to the consulting chemist and medical officer of health who attends to these matters. For domestic purposes filters of unglazed porcelain (Chamberland) and of baked Kiesel-guhr (Berkefeld) seem to give the purest waters as regards freedom from micro-organisms. Other subjects dealt with are the multiplication of micro-organisms, the detection of pathogenic bacteria in water, the vitality of particular pathogenic bacteria in different waters—a most important subject—and the curious and fascinating question of the action of light on micro-

organisms in water and in culture media. Here we have a reproduction of a photobacteriograph of the word "typhus," after Buchner, obtained by exposing a cultivation of typhoid bacilli in agar-agar to sunlight under a piece of black paper in which the letters were cut out; the direct sunlight killed the typhoid spores, under these conditions, in one hour. Clearly filter beds, subsidence tanks, and the like should be freely exposed to sunlight, and not covered in.

A copious appendix of over 120 pages gives concise descriptions of more than two hundred micro-organisms which have been found in water, the pathogenic forms being distinguished by having their names printed in red ink. Under each species we find stated its action on gelatin, the authority for details concerning it, where found, its microscopic appearances, methods and appearances of cultures, and remarks on its vitality under different conditions and its pathological action. This catalogue will be of great help in the task of identifying the different microbes found in natural waters. The book must have involved an immense amount of work, which has been most conscientiously and carefully done. It is, and will doubtless long remain, the standard work on the subject, and should have a wide circulation among municipal and local boards of health, sanitary officials, and consulting chemists.

ASTRONOMICAL NOTES.

So long ago as the month of April, 1892, Prof. Newcomb called attention to the favourable opportunities which would be afforded for the determination of the mass of the planet Jupiter by observations of Polyhymnia (No. 33, discovered by Chacornac in 1854), the perturbations produced in its motion by Jupiter being at times very large, on account of the considerable mean distance (2.87) and great eccentricity (0.335) of its orbit. Although it has not been so continuously observed since that time with this object as he hoped it would be, a sufficient number of observations has been obtained to afford a value of the mass of the giant planet, which he considers more important than any other single determination. The result is published in a paper contained in No. 3249 of the *Astronomische Nachrichten*, and it gives for the proportion of the mass of Jupiter to that of the sun the number 1047.34. This agrees very closely with that deduced by Dr. G. W. Hill from the action of Jupiter upon Saturn, which amounts to 1047.38; and from a consideration of all the values obtained of this important element in the solar system, Prof. Newcomb concludes that 1047.35 may be adopted as a definitive value.

Prof. Barnard has this year been engaged in the work of remeasuring the ball and ring system of Saturn with the 36-inch telescope of the Lick Observatory, and has also made a careful series of measures of the positions of the satellites of Uranus for a more accurate determination of the mass of that planet. From observations of the latter body itself he finds that the ellipticity of its disc is quite appreciable, and concludes that its equator essentially coincides with the planes of the orbits of the satellites, verifying the supposition that Uranus rotates on an axis deviating but little from the plane of its orbit.

Some weeks ago we noticed the publication by Messrs. Longman & Co. of the first volume of Mr. Espin's edition (the fifth) of the late Prebendary Webb's well-known and most useful manual for amateur astronomers, *Celestial Objects*

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for *Common Telescopes*. The second volume has now appeared, and we must congratulate Mr. Espin on the completion of his task, which has been a labour of love, but of no small magnitude. This second portion relates to stellar astronomy, a department in which so much has been accomplished in recent years. Preserving the original scheme and order of the book, it has been carefully brought up to date, and various improvements have been introduced, particularly in the portions which deal with double stars. Struve's Catalogue has been used as a basis, and all objects have been inserted in which the magnitude of the primary is greater than 6.5 and the distance between the components is less than 20". All the known variable stars are given in their proper places, and a new section is added of stars with remarkable spectra. Some additional matter will be found in the portions relating to star-clusters and nebulae; but as a rule it was felt that the fourth edition was fairly complete in this respect, and that the latter objects are more suited for the photographic plate than the eye. It is now thirty-five years since the first edition of 'Celestial Objects' was issued by the late lamented author, with the view of "furnishing possessors of ordinary telescopes with plain directions for their use and a list of objects for their advantageous employment"; and it is very satisfactory to find it again well adapted to their present needs, and made conformable to the existing state of scientific knowledge.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for June. Prof. Tacchini gives the results of his observations of the solar phenomena at Rome during the second quarter of the year, which show a diminution in the number of the protuberances, but an augmentation in that of the spots and faculae. Several very large spots were observed between the 13th and the 25th of June.

THE AUTUMN PUBLISHING SEASON.

MESSRS. MACMILLAN & Co.'s scientific announcements include: 'A Treatise on Bessel Functions,' by G. B. Matthews and A. Gray, 'Elementary Treatise on the Theory of Functions,' by James Harkness and Frank Morley, 'Elliptic Functions,' by A. C. Dixon, 'Practical Plane Geometry,' by J. Humphrey Spanton, 'An Introductory Account of certain Modern Ideas and Methods in Plane Analytical Geometry,' by Charlotte Angas Scott, D.Sc., 'Integral Calculus and Differential Equations for Beginners,' by Joseph Edwards, 'Geometrical Conic Sections,' by Charles Smith, 'Elementary Mensuration,' by F. H. Stevens, 'The Theory of Light,' by Thomas Preston, second edition, 'Magnetism and Electricity,' by Andrew Gray, 'Steam and the Marine Steam Engine,' by John Yeo, Fleet Engineer, Royal Navy, with illustrations, 'Pumping Machinery,' by Dr. Julius Weisbach, 'A Laboratory Manual of Physics and Applied Electricity,' arranged and edited by Edward L. Nichols: Vol. II. 'Senior Course and Outline of Advanced Work,' 'Theoretical Chemistry,' by Prof. Ernst, translated by Prof. C. Skeele Palmer, 'Manual of Physico-Chemical Measurements,' by Wilhelm Ostwald, translated by James Walker, illustrated, 'Lassar Cohn's Organic Chemistry,' translated by Alexander Smith, 'The Rise and Development of Organic Chemistry,' by the late C. Schorlemmer, translated by Prof. Smithells, 'Chemical Analysis of Oils, Fats, Waxes, and their Commercial Products,' by Prof. R. Benedikt, translated and enlarged by Dr. J. Lewkowitch, 'The Planet Earth: an Astronomical Introduction to Geography,' by R. A. Gregory, illustrated, 'Papers on Geology,' by Joseph Prestwich, 'The Cambridge Natural History': Vol. III. 'Molluscs,' by the Rev. A. H. Cooke, 'Aquatic Insects,' by L. C. Miall, illustrated, 'Text-Book of the Diseases of Trees,' by Prof. R. Hartig, translated by Dr. W. Somer-

ville, with illustrations, 'Timber and Timber Trees, Native and Foreign,' by Thomas Laslett, revised by H. Marshall Ward, 'A Text-Book of Comparative Anatomy,' by Dr. Arnold Lang, translated by Henry M. Bernard and Matilda Bernard, Vol. II., 'Human Anatomy,' by Prof. Wiedersheim, translated by H. M. Bernard, revised by G. B. Howes, illustrated, 'A Text-Book of Pathology, Systematic and Practical,' by Prof. D. J. Hamilton, Vol. II., 'Lessons in Practical Bacteriology,' by Dr. A. A. Kanchack and J. H. Drysdale, 'Mental Development in the Child and the Race,' by J. Baldwin, 'A Course of Experimental Psychology,' by J. McKeen Cattell, 'Leibnitz's Nouveaux Essais,' translated by A. G. Langley, 'The Right to the Whole Produce of Labour,' by Prof. Menger, translated by Mary E. Tanner, 'Elementary Course of Practical Science,' Part II., by Hugh Gordon, 'Short Studies in Earth Knowledge,' by William Gee, with illustrations, 'Physiography for Beginners,' by J. E. Marr and Alfred Harker, 'Physiology for Beginners,' by Michael Foster and L. E. Shore, 'Agriculture, Practical and Scientific,' by James Muir, 'Horse Breeding for Farmers,' by A. E. Pease, 'three primers for amateurs: Garden Plants and Flowers,' by J. Wright; 'Greenhouse and Window Plants,' edited by J. Wright; and 'Vegetables and their Cultivation,' by A. Dean, edited by J. Wright, 'The Mechanism of Weaving,' by Thomas William Fox, and 'Boot and Shoe Manufacture,' by C. W. B. Burdett, late Head Master City and Guilds of London Leather Trade Schools, with illustrations.

Messrs. Crosby Lockwood & Son have nearly ready for publication Mr. D. K. Clark's new volume on 'Tramways, their Construction and Working,' in which will be given a comprehensive history of the earlier forms as well as the latest developments of tramways in this country and abroad, including the various modes of traction. The same publishers will issue in a few days a popular handbook on 'Fertilisers and Feeding Stuffs, their Properties and Uses,' by Dr. Bernard Dyer, with notes on the Fertilisers and Feeding Stuffs Acts of 1893 by Mr. A. J. David, of the Inner Temple.

Among scientific books Messrs. Cassell & Co. will publish: 'The Electric Current, how Produced and how Used,' by R. Mullineux Walmsley, a new edition of 'Electricity in the Service of Man,' revised by Dr. Walmsley, and 'The Year-Book of Treatment for 1895.'

Science Gossip.

MR. ALBERT F. CALVERT's new map of Western Australia, in six colours, is now in the hands of the engravers, and will be published shortly. The boundaries of the land divisions and the exact positions and areas of all the gold-fields are laid down, and it will probably be found to be the most accurate and valuable map of the colony yet published.

M. PERRIER has given to the Academy of Sciences a description of the marine laboratory, organized for the museum, at St. Vaast la Hougue, where the work is nearly completed. This fine establishment occupies an area of 4 hectares. The sea-water is led direct into a cistern, where it is constantly maintained in an equally pure condition at an equable temperature. A pump, worked by a hot-air engine, supplies the various aquaria and the work-rooms. The twelve aquaria contain from 1 to 5 cubic metres. The Section of Zoology of the Association Française paid a visit to this laboratory last month; and already numerous and interesting species may be observed there.

M. TISSERAND has directed the attention of the Academy to a note from M. Éginetes, director of the Athens observatory, relating to the earthquake of July 10th at Constantinople, which will appear in the *Compte Rendu*. Curious

results were observed. The movement was produced in three distinct shocks. Including the intervals, the phenomenon did not occupy more time than eighteen seconds. Notwithstanding, the havoc was considerable. The stone buildings suffered most; they are all deeply cracked. The walls of wood or brick offered a better resistance. On the sea coast the water ebbed back for 200 metres, and the temperature was sufficiently raised to be perceptible to bathers. An electric cable was also ruptured. The wells and the springs were dried up, and when the water returned it was troubled and increased in volume. The swallows were the first animals to perceive the sensation of the phenomenon. Before any earthquake was manifested at the surface of the soil these birds flew to a great height. Finally, it is worthy of remark that the seismic apparatus at the Parc St. Maur registered the subterranean commotion experienced at the other extremity of Europe. By comparing chronologically their warning with the shocks at the epicentre, M. Éginetes has been able to determine the velocity of the propagation of the earth undulation, which he estimates at 3½ kilometres per second.

In connexion with the *Naturforscher-Versammlung*, which is to be held during the latter part of this month at Vienna, there will be an exhibition illustrating the inventions and discoveries in the fields of physical and chemical sciences from the earliest to the latest times. It will be opened a week before the meeting.

THE *Berne Bund* records the death, in his seventy-fourth year, of Heinrich Müllhaupt the elder, the cartographer who had been engaged since 1841 upon the 'Topographische Karte der Schweiz' (1:100,000 Dufourkarte), and also upon the reduced maps of 1:250,000. The 'Carte Vaudoise' (1:50,000) was also his work. He had been in the employment of the Swiss Federal Topographical Bureau for fifty-three years.

FINE ARTS

ELEMENTARY TEXT-BOOKS.

A Text-Book of Elementary Design. By R. G. Hatton. Illustrated. (Chapman & Hall.)—Mr. Hatton writes intelligently about decoration of the simpler sort, and he has given much care and a considerable amount of thought to his subject, nevertheless we cannot persuade ourselves that the reader of his "text-book," even after he has perused it for the tenth time, will be much the better or the wiser for doing so. Mr. Hatton says, less happily than the same thing has been said before, "The charm of nature lies in her usefulness," i. e., of course as to decoration; it was better said of the rudimentary principle in view that "beauty is in fitness to function." And he writes like a dreamer in such terms as the following: "The honest usefulness [of decoration] takes us, Chaucer-like, immediately to the life of the people. We seem to see the things [decorated] in actual use, so perfectly are they fitted to their purposes. Their unassuming beauty makes us feel that a golden haze was then [in the time of the "old work"] diffused over everything, and that life was really worth having." It seems that we have heard and read something like this before, nevertheless we have no doubt that, in Mr. Hatton's use of it, it is not cant, although it is not true. He is too apt to use such pedantic terms as "dynamic" and "static," words unknown in art and quite uncalled for here. On the whole, this is a good book of its kind.—We cannot say so much for the companion volume by Mr. C. Ryan, which he calls *Egyptian Art, an Elementary Handbook for the Use of Students*, illustrated (Chapman & Hall). From his text it is manifest that Mr. Ryan—who has been, he says, the head master of a school of art, and,

like half the "head masters" of many such schools as the rates are burdened for, has written a book—knows very little indeed about Egyptian art. While, with ineffable vanity, he announces his intention to help others to study that phase of design, he has not put himself in the way to learn more than his treatise tells us in a confused and incompetent way. He fails to dwell, as he ought to have done, upon the great importance in the history of Egyptian art of the pre-hieratic and entirely naturalistic mood of Nilotic design, when a noble sort of realism had not succumbed to the rigidity which characterizes the conventions of the later and better-known epoch. Indeed, it is doubtful how much our would-be instructor knows about the realistic phase in question. His text barely hints at knowledge of a sort in this direction, and states nothing of the least value to the tyro, who, for instance, will not get much from the text on obelisks: "Obelisks were usually erected in pairs, and were each cut from a solid block of stone [?]. They decorated the fronts of buildings, and bore dedications and other important inscriptions. Sometimes they acted as lightning conductors." Again, Mr. Ryan writes of the characteristic use of what he so oddly calls "sunk reliefs" (i.e., the intaglios which decorate the façades of Egyptian structures, the faces of obelisks, and bases of all sorts): "Though low relief was the rule at the time of the pyramids" (which), "yet the well-known sunk reliefs were used for small objects. Unfortunately, this sunk method was preferred in the great Theban time, greatly to the loss of the style." It thus appears that our teacher does not know that the use of "sunk reliefs" was favoured in Egypt because the labour of carving them in the intractable granite, basalt, and greenstone the builders of Egypt affected was immeasurably less than would be required to produce the same result by cutting away the surfaces, so as to leave the sculptures in relief; while the effect of the shadows in "sunk reliefs," when, as was the rule in the Nile valley, the sun shone upon them, was incomparably clearer and more expressive, the carvings themselves more legible, than would have been the case with regard to true reliefs. At the same time the dignity, breadth, and repose proper to those grand and even wall surfaces which were so much desired in Egypt did not suffer even when large expanses of wall were nearly covered with intaglios. It is in this style that, advocating popular lectures to "teachers, professors, schoolmasters, and others," who should extend the light of learning, Mr. Ryan proposes, as he modestly tells us, to "attempt to point out how such lectures might be given," to do which he is kind enough to select "the Egyptian style, as being, perhaps, the oldest known, and also connected with matters which appeal to many minds, and at the same time exhibiting much mobility [?], intricacy, skill, and power in art." Verily the "head master" has floundered out of his depth, and his lucubration is waste.

A Few Words about Drawing for Beginners: after a Long Experience of its Difficulties. By J. B. (Edinburgh, Douglas.)—We have not the slightest doubt that "J. B." is a Scotsman (or Scotswoman) who is still impenetrable by a joke. Under what other circumstances could the author of this book have written upon the rationale of design in such terms as these?—

"When you can draw a horse you must learn how to harness him. In a fancy picture a ten-stone Venus may be wafted to the sky in a brass coal-scuttle drawn by white doves, whose harness is a pink ribbon held in their beaks, or Apollo's car can be drawn by the reins only. Such may be the power of love or poetry in pagan times gone by; but if you mean to represent a Scottish plough, with Robbie Burns or Cuddie Headrigg holding the shafts, the horses must be harnessed with chains and straps in their proper places."

"J. B." has forgotten that the vehicles and implements are not, so to say, on all fours;

while, in regard to the "coal-scuttle" and the car, imponderability is assumed and allowed. Among a good deal of commonplace advice a vein of satire, which is perhaps unintentional, runs through this book and inspires such epigrams as this: "Artists are skilful in painting 'effects,' but one would like them sometimes to think of causes." Our author has a way of stating things unfairly, which is not worthy of one who gibes at the blunders and mechanical thoughtlessness of certain artists; thus, while urging the study of nature, he (or she) says, "That much better groups can be found than can ever be composed will be readily admitted on comparing a group from nature, by Raphael or Flaxman, with a carefully arranged party in a photograph." Two sketches illustrate this dictum: one of them shows a nicely grouped company of Greek lads seated at a doorway; the other gives us three rigid lines of boys and their teachers disposed, not as the freedom of artistic design permits, but so as to suit the exigencies of the camera and its lens when many figures are required in one print. The latter is not a group, and a lens being in question, it cannot become one. It was the art of Raphael and Flaxman that enabled them to make, i.e. to invent, fine groups; had they waited to find groups in nature, they might have waited long, although, of course, they availed themselves of nature in this as in every other respect. The sweet unreasonableness of much of the "Few Words" affirms the "gentleness" of the author's sex; yet, on the other hand, who can say "J. B." is not right in telling us, "Such subjects as a healthy young woman, or [?] and a beautifully shaded sable collier, owe much of their charms to colour"? So say we. There are before us many such charming passages, but, on the whole, none excels "Do not attempt to draw an angel anatomically," an apothegm the extreme beauty of which is enhanced by its being in direct contradiction to the leading principle of the rest of the text.

THE EARLY HISTORY OF TURNER'S YORKSHIRE DRAWINGS.

SOME years ago it was my fortune to meet Mr. W. L. Leitch, a clever artist of the old school, who after a youth of hard work and struggle had made his mark, but who was at that time drawing near the end of his days. He had known Turner and most of the engravers whom Turner had terrified into doing splendid work, and had a store of anecdotes about the great man and his methods which have never been cast into the common stock of information. Some of these shall be given here, and as much as possible in Mr. Leitch's own words:—

"Messrs. Longman & Co. brought out a series of engravings from Turner's Yorkshire drawings at a cost of many thousands of pounds, and this speculation turned out very badly indeed. Seeing the ill success of it, they began to think that they might as well try to get back the money which they had paid for the drawings from which the engravings had been taken. This was forty guineas each—a sum which the firm of Longman thought very exorbitant. They had been in the habit of saying, 'We like the drawings well enough, but we doubt their being worth forty guineas.'"

"There were twenty of these Yorkshire drawings by Turner, some of them his very best works, and there were one or two by an inferior artist. They offered them to all the most eminent patrons of art, among others to the Duke of Sutherland, to Lord Francis Egerton, Mr. Egerton (his son), Lord Lansdowne, Rogers, and many others; but not one of these connoisseurs would look at them, though the publishers were prepared to take as little as five pounds apiece for them. 'Aysgarth Force' was the only one which sold. Then they offered them to White, the dealer in Brownlow Street, but he, too, would not buy. Finally, the four partners, finding these drawings quite unsaleable, divided them among themselves. The five that Mr. Orme got were 'A Stormy View of Richmond, in Yorkshire,' 'Simmer Water,' 'The Junction of the Greta and Tees at Rokeby,' 'Hornby Castle,'

and 'Aske Hall.' Mr. Orme had a very large collection of drawings, and hung up these of Turner's with the rest, but did not consider them of any value. He had them framed in regular sticks of timber, and there they hung for a long time. I was giving drawing lessons to Miss Aytoun, sister of Prof. Aytoun, who was staying with her relations the Ormes in Fitzroy Square. She took me into the back drawing-room one day to see Mr. Orme's collection, and I thought I had never seen anything so beautiful in my life as these five Turner drawings, and after this I constantly asked permission to look at them again. One day Mr. Orme came to say a few words to me while I was looking at them, and I said, 'Mr. Orme, what gems you have here! Those drawings are magnificent!' Mr. Orme replied, 'My dear sir, you are an enthusiast! You talk of gems, but gems have a money value, and these drawings have none. Rubies and diamonds are worth money, and you can always get it for them, but you can get nothing for these.' I said how gladly I would buy them if I had but the money. He said, 'Pooh, pooh! you exaggerate their value! It is absurd to think so highly of them!' I said that he ought to get them properly framed and mounted, for they were in regular coal (or cold) buckets of frames which injured their appearance very much. 'Oh no,' he answered, 'the frames are quite good enough for them. Turner has often seen them, and he has never objected to the frames.'"

"Some time afterwards Landseer saw Mr. Orme's drawings and blew him up for keeping the Turners so ill framed, and finally Mr. Orme sent them to David White's to be done. Mr. Windus happened to go into his shop one day, saw them, and was wild in his admiration of them. He at once sent his compliments to Mr. Orme, and said that if he could but induce him to part with these five drawings, he would gladly give sixty, eighty, or a hundred guineas apiece for them. Mr. Orme, however, then refused to part with them, as people often do refuse to part with things which they do not care for, just because they do seem to have some money value. He told Mr. Windus that having kept them thirty years already, he thought he would go on keeping them. Some time afterwards Vokins offered Mr. Orme three hundred guineas each for his five Turners."

It was quite in accordance with Turner's character to make no remark when he saw his drawings injured by the unsuitable frames which Mr. Orme or any one else had bestowed on them. Turner gave the world his best; if the world did not care for it, so much the worse for the world. He had fulfilled his part of the contract, and it was not his way to complain of neglect. What he did was to go home and shut himself up there still more resolutely, but only to go on working, if possible, better and harder.

"Turner," said Mr. Leitch, "had a fine head, a high forehead, rather a Jewish nose, and a very well-cut mouth, rather like Edmund Kean's. He never looked happy, always threw suspicious glances around, was ill-dressed, his fingers just peeping out beyond his coat-sleeves, and his coat-tails almost touching the ground, and the reason of this was that he bought a piece of cloth himself, took it to a common tailor, and at till he had cut the coat out lest he should steal a bit of the stuff. He was always working, he lived only for his work, and had seen more sunrises than all the other artists in England put together. It was difficult to understand what he said, for he mumbled rather in his speech, and sometimes he had a way of giggling to himself when no one understood what he said."

"The first time I met him was at old Mr. Pickersgill's. I was doing some work for Mr. Pickersgill, and he was very kind to me, and frequently asked me to dinner and introduced me to a great number of people who would, he thought, be of service to me. One day he invited me to meet several Academicians, and asked me to bring with me a folio of my sketches to show them. Sir Martin Shee, the President, was there; Hilton, Calcott, Roberts, Turner, and many others. After dinner the folio was brought. Mr. Pickersgill himself opened it, and gave the sketches, one by one, to Sir Martin Shee, who sat next him. I was next to Sir Martin, and Turner on my other side. When the first sketch was sent round, Sir Martin gave it to me and I passed it on to Turner, who, with one contemptuous glance and rough growl, passed it on without a word of notice or remark, and thus he treated ten or eleven. When the twelfth came, I saw all the heads at the top of the table bent over it, and heard the artists saying, 'Now will this make him speak? It must,' and all watched him, and indeed had watched him all the time. I passed it on like the rest, and his eye caught the sky. He looked at it a minute, and then turned to me and said roughly, 'Where did you get that?' He quite frightened me, and I did not answer quite so quickly as I ought. I said,

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'It's a recollection of something I saw in the Abruzzi.' He said, 'I don't believe you, and sent the drawing round the table without another word. Later in the evening I told some comic stories about the landlord of a little inn in the Abruzzi, and I could see that Turner was quietly laughing to himself all the time I was telling them, and that he himself had been at the same inn and knew this landlord and his ways; but he never said that this was the case.'

'Turner left early. When the evening was over, Sir Martin Shee said to me, 'Mr. Leitch, after the very handsome compliment you have received from Mr. Turner, it seems superfluous to say more, but I wish to tell you how very much I admire those sketches of yours'; and then all the others came about me and told me that Turner must have seen something to admire in my work, or he would never have noticed it at all.'

Turner's silence when these sketches were shown may perhaps be accounted for otherwise than by an accusation of churlishness. Mr. Leitch was then a young man, and Turner may have thought that on this occasion he was getting quite as much praise as was good for him, or he may have disliked that particular sketch altogether as showing an undue and untrue straining after effect, or he may have seen that Mr. Leitch had attempted a sky that was altogether beyond the range of his knowledge and power of execution. The second is most likely the true reason, for there always was something scenic in Mr. Leitch's work, and at the time these sketches were thus exhibited it was a fault that was extremely likely to be specially noticeable in them, for not so very long before, Mr. Leitch, as has since been related in the 'Life' of that artist, had been scene-painter in a Glasgow theatre, with a salary of ten shillings a week.

'I asked for twenty-five shillings,' he said, 'but the manager exclaimed, 'Twenty-five shillings a week! What is the world coming to? Just let me tell you, young man, that I have had one of the most excellent artists in the three kingdoms in this house for seven years, and he painted all my scenery, and played my first old man into the bargain, for fifteen shillings a week.'

Anyhow, when Turner did admire Mr. Leitch's work, or perhaps when he saw that support was really needed, no one could have been more prompt to stand up for its merit.

On one occasion when Mr. Leitch had sent a picture—perhaps the 'Villa of Lucullus'—to the Academy, a number of Academicians were standing before it. Stanfield exclaimed, 'That's a prig from the Temple of Jupiter.' Callcott added, 'It certainly is taken from Claude.' Redgrave denied this, and said, 'No, he got it from Poussin'; but Turner growled and muttered, 'Cut away! Cut away! The moment a man does something a little better than his neighbours, all you fellows try to find out that he has stolen it from some one else.'

'I' (Mr. Leitch is, of course, the speaker) 'gave lessons to Miss Charlotte Fawkes and often talked with her about Turner. One day she said she would write and ask him to give me leave to visit his studio, which at that time I had never seen. She was then staying in town. I thanked her, and said that if he gave his permission in writing I should like his autograph. She laughed and said, 'Oh, I'm afraid I can't promise you that. Turner won't write; he knows that—made fifteenpence by selling a letter of his as an autograph.' Turner did not write—he ran into Miss Fawkes's house and said, 'Tell Mr. Leitch that he may go to my studio—I am going out of town—I have given orders that he is to be admitted.' And this, said Miss Fawkes to me, 'you may think a great favour, for he never lets any artist go into his studio, and won't have anything to do with any of them if he can help it. He has never forgiven two artists who were in his studio and rubbed off some of his paint to discover one of his secrets. He saw them doing it, through a little window he has which commands the studio.' I went to the studio. It was a cold miserable place. His pictures were in a frightful state of neglect. I was obliged to keep up my umbrella all the time I was in the gallery, for the rain came in through the roof.'

'On another occasion,' said Mr. Leitch, 'I went to the gallery in this way. I met D. O. Hill in London, and he said to me, 'Have you the privilege of going

to Turner's studio?' and I answered 'Yes.' He said, 'Will you come with me then? for I am just going.' So we went. In the studio, or gallery, we saw, among other things, the Griffith's 'Carthage' picture [*sic*]. It was in the most frightful condition, actually hanging in tatters. We said very little to each other while there, for we were afraid of the little window which Turner used as a peep-hole; but when we got out of the house, D. O. Hill said to me, 'The worst is that there is a sad story about that picture. Mr. Peel, afterwards Sir Robert Peel, gave Turner a commission to paint it for him for 350 gs. He called to see it in the studio before it went to the exhibition, and did not like it, but said nothing. When he got home he wrote to Turner to say that he was extremely disappointed with the picture, and that he did not intend to take it. Turner wrote back to say that if he did not hear from Mr. Peel to the contrary before the close of the exhibition he would consider the bargain at an end. At the close of the exhibition Mr. Peel was in the Royal Academy, and met Sir G. Beaumont and a number of influential Academicians, and they all talked about this picture. 'It's nothing but a beggarly imitation of Claude,' said one [who does not appear to have been influenced by any feeling of brotherhood], 'and if I were you, Peel, I'd have nothing to do with it.' But — (name forgotten), who was one of the number, spoke up and said, 'If you gave him the commission you ought to take the picture!' and Mr. Peel said that if — thought so, he would take it. He wrote therefore to Turner, and said that he would take it. Turner wrote back to say that he would not have heard from Mr. Peel before the end of the exhibition, he begged to inform him that the price of the picture was now five hundred guineas. To this letter Mr. Peel returned no answer.'

I do not agree with Mr. D. O. Hill in regarding this as a sad story. On the contrary, it is a pleasant one, for it shows that Turner had on occasion a full share of proper pride and dignity, and that he cannot have been so sordid as his detractors wish us to believe, or he would not have closed the transaction thus. Mr. Leitch evidently held an unfavourable opinion on this point. I give his stories, but I give them with a certain amount of protest. His truthfulness was above suspicion, but his judgment may have been somewhat warped, or he and others also may have allowed themselves to regard what were mere flashes of ill temper or lapses into ill manners as deeply rooted vices of character.

On each of the occasions when Mr. Leitch went to Queen Anne Street Turner was out, and most of the stories we hear go to prove that he generally was out when mere visitors called and any claim was likely to be made on his hospitality. One objectionable story in which a leg of mutton appears has already been told by Thornbury. Mr. Leitch's reminiscences supply another—a leg of mutton always does seem to play the part of central figure in these pictures of reluctant hospitality.

'Turner,' said Mr. Leitch, 'was very fond of painting the North Loch (near Edinburgh), and when there used to like to run and get his dinner with Mr. Thomson of Duddington, and spoke of it as 'making the little distance' between his house and the Loch. He did this very frequently, and always with great pleasure. One day Mr. Thomson said to him, 'Turner, I mean to have a dinner with you in Queen Anne Street when I come up to London. I shall be there next month.' Turner at once responded, 'But it is very uncertain whether I shall be there.' Thomson said, 'Oh, but you must be there; I'll wait till you are.' 'You had much better get your dinner at your own hotel,' urged Turner. Mr. Thomson, however, with the questionable taste not uncommon at that period, said, 'But I want to make the little distance between my hotel and your house.' 'You will get your dinner more comfortably at any place than at my house,' said Turner. 'Dine at your own hotel.' But the other answered only, 'I want to dine with you.' 'Well, come to my house then if you like,' said Turner, 'but dine before you come.' When Thomson arrived in London he went to Queen Anne Street and made Turner fix a day for this too-much-talked-of dinner. Before the day arrived, however, Thomson met Rogers, who told him that Sir Walter Scott was in town, and that he and Sir Walter and some friends were going to dine at Richmond, and invited him to join the party. 'But I can't!' replied Thomson. 'I am going to dine with Turner.' 'With Turner!' cried Rogers. 'You will get a very bad dinner!' Then they pressed him to go to Richmond with them, and

invited Turner to go too. When Thomson conveyed the message, Turner said, 'But I have bought the leg of mutton!' 'Never mind that,' replied Thomson. 'Take it with you, and stick it into the hand of the first poor person you meet.' 'Not such a fool!' exclaimed Turner.'

Miss Charlotte Fawkes, as has been already told, was the person who introduced Mr. Leitch to Turner, for the evening at Mr. Pickersgill's did not tend to promote the acquaintance. The Fawkeses of Farnley were all very kind to Mr. Leitch.

'I knew the family very well,' he said. 'I gave lessons to Mrs. Wrangham and her sisters. They told me a great deal about Turner. They remembered him when they were little girls of ten or twelve, and how afraid they were of him if they happened to come upon him in the grounds, and how he always said, 'Go away, you little baggages!' When Turner's bed-room door was open, they saw cords spread across the room as in that of a washer-woman, and papers tinted with pink, and blue, and yellow, hanging on them to dry. Turner always had a sitting-room and bed-room provided for him at Farnley, and Mr. Fawkes gave orders that he was to be received in them even if he himself were absent. This consideration on the part of Mr. Fawkes did not seem to develop corresponding generosity in Turner. On one occasion when Mr. Fawkes and his son Major Fawkes were going out shooting, they overtook Turner, going out with a sketching-stool and folio in his hands. They all walked a little way together, and came to a place where a dead buck was lying. The keepers had shot it, and they and their firelocks made a very striking group. Mr. Fawkes said, 'Turner, I wish you would make a note of that for me. It is very picturesque.' Turner pulled a tiny sketch-book from his waistcoat pocket, and quickly made what Mr. Fawkes desired. At night Mr. Fawkes said, 'Mind, Turner, don't forget to give me the sketch you made for me to-day.' Long afterwards, when Major Fawkes was looking through his father's papers after his death, he found a note which showed that Mr. Fawkes had paid Turner ten guineas for it.'

The charitable and much more probable conclusion, however, is that Turner had made another and more important sketch from the first slight one.

'One of Mr. Fawkes's daughters told me [Mr. Leitch] that she was copying one of Turner's drawings and had a great deal of difficulty with one part of it. Her father saw how worried she was about it and said, 'Jane, don't fret your life out about that drawing. You are going up to London in a day or two; you are taking Mr. Turner his box of game, and ever so many other things; just take them to him yourself and give my kind compliments, and ask him as a great favour to tell you his secret for doing this.' So 'Jane' went with her good gifts, and was shown into the dull, dismal parlour, and then she gave her father's message. Turner answered her, 'Make my kindest respects to Mr. Fawkes, and tell him that the only secret I have got is d—d hard work.' Not deterred by this, she ventured to ask him another question. There were some very curious lights on the edges of some leaves in the drawing, and she begged him to tell her how they were done. 'Keep it all wet, and go that way,' said he, jerking about with his thumb nail.'

The last of Mr. Leitch's recollections relates to his dealings with some of Turner's engravers:

'There was a certain poor engraver called Quilley, who had a wife and a large family. He was in great distress, and some of his friends thought that if he could get a fine picture of Turner's to engrave it would make his name known and help him. He went to see Turner, who gave him the 'Fishing Boat off Calais' to do (I think in mezzotint); but he never paid him more than fifteen shillings a week for his work, and when it was done insisted on having thirty proofs, when the rule is eight, and his having these did Quilley no good at all, for Turner stuffed them away in the cellar of his house, and nobody saw them for years. He got his things so beautifully engraved by terrifying the men out of their wits. If anything was wrong he used to cry out, 'Where is Mr. Heath? Send Mr. Heath to me!' And they always expected to be dismissed immediately. Allen and Lupton have both told me what a fright they used to be in when Turner appeared.'

Here end these fragments saved from the storehouse of Mr. Leitch's memory. They are unhappily very one-sided, and though I feel it dishonest to withhold anecdotes which tell against the hero of them, I feel also that I must give two from other sources which are equally

true, but show Turner in a more amiable light. This was told me by Dr. Fripp:—

"Some of my friends were extremely intimate with Turner, and say that he was one of the very kindest of men. The head of their family bought his drawings, and always paid for them by sending a blank cheque—a confidence which Turner never by any chance abused, but which never could have been shown to any man who was not of an honourable and generous nature."

A second glimpse of him obtained in a conversation with Mr. Halstead shows that he was as prompt and anxious to make amends for unkindness as it was in the power of his reserved and tongue-tied nature to be.

"Turner and I," he said, "had many a quarrel. He used to be so angry with me because I broke up his 'Libers,' and sold the plates separately. He could not stand that. One day in my shop in Bond Street we had a worse quarrel than ever, and he went out furious, having used very strong language. I had a corner by my window which commanded the street, and from whence I could see all that passed. Being much overcome by what had happened, I crept into that with a paper, and tried to read. He saw me from the outside, and presently came running back into the shop and said, 'Well, God bless you! God bless you!' 'Your words come very pleasantly, sir,' said I, 'after a most unpleasant morning!' 'God bless you!' said he once more, and ran off."

It is sincerely to be hoped that it is not too late to find persons who will tell us other facts illustrative of the better side of Turner's character, or disprove those which have been told in disparagement of it. Surely there is a possibility of such persons being found even yet. If not, or if their evidence goes the other way, all that will be left to us will be to deplore the injury that must at some time have been done to a fine and generous nature. Fine and generous it must surely have been, or he could never have entered into such intimate communion with nature, or have produced the noble work he did. And yet another plea might be made for him. Even if he were so thrifty as to be called mean and sordid, it was not for himself that he hoarded money, but for the poor and defeated of his own profession; and if he were a recluse, it must be remembered that he could never have been the man he was if during his whole life he had not made nature his sole companion and friend.

M. H.

N.B.—The story of Peel's picture is differently told by Redgrave—which version is true I know not. I give Mr. Leitch's as he gave it to me. They are perhaps not incompatible.

Five-Art Gossip.

GERMAN papers announce with evident gratification the fact that Murillo's celebrated picture the 'Death of Santa Clara' has been purchased from the Earl of Dudley, for the picture gallery at Dresden, for the sum of 3,000l.

MR. GLEESON WHITE, who has edited the *Studio* from the first, has resigned his post. He will be succeeded by Mr. Charles Holme, the proprietor of the magazine.

AN exhibition of drawings in black and white, chiefly the work of the youngest English school, is announced for the 17th inst. at the rooms of the Royal Institute of Water-Colour Painters in Piccadilly. The exhibition will consist chiefly of drawings made for Messrs. J. M. Dent & Co., to whom we are indebted for illustrated editions of the 'Morte d'Arthur,' and of Jane Austen and our older novelists. Among the artists represented will be found Mr. Aubrey Beardsley, Mr. Anning Bell, Mr. J. D. Batten, Mr. Cubitt Cooke, Mr. Walter Crane, Miss Erichsen, Mr. Granville Fell, Mr. William Hyde, Miss Bertha Newcombe, Mr. Herbert Railton, Mr. F. C. Tinley, Mr. E. J. Wheeler, and other names, some of which are new to us.

MESSRS. CASSELL'S fine-art publications include 'The Tidal Thames,' by Grant Allen, illustrated by W. L. Wyllie, A.R.A.,—'Cats and Kittens,' by Henriette Ronner, text by

Marius Vachon, translated by Clara Bell, illustrated,—a popular edition of Milton's 'Paradise Lost,' with Doré's illustrations,—'The Seven Ages of Man,' reproductions from original photographs,—the *Magazine of Art* for 1894,—and 'European Pictures of the Year 1894.'

THE design for the municipal buildings in Edinburgh, referred to in our last number, was not by Mr. Tatham, but Mr. Statham, the editor of the *Builder* as well as of the publication reviewed.

THE latest edition of Vasari's 'Lives,' namely, that edited in nine volumes by the veteran Gaetano Milanesi, although its completion is of comparatively such recent date, has never satisfied the needs of exact students in the matter of critical as distinguished from documentary research. Even in the latter respect so much important work has been done since its publication that a new edition, with a commentary really on the level of the best contemporary knowledge, is urgently to be desired. Such an edition is now about to be undertaken by Cav. Adolfo Venturi, of the Ministry of Public Instruction at Rome; nor could any one be found more fitted for the task alike by fulness of knowledge and impartiality of judgment. Signor Venturi proposes to issue in the first instance, as a specimen of the intended edition, the lives of Gentile da Fabriano and Vittore Pisano, with a full apparatus of notes and comments.

A CORRESPONDENT writes:—

"My attention has been drawn to a slight error in your 'Fine-Art Gossip' of the 25th of August. It was not the Duchess of Orleans, as there stated, but the Princess Marie, her daughter, whose statue of Joan of Arc added so notably to her deserved celebrity as a sculptress. This remarkable work, completed before she had reached her twentieth year, is referred to in the last paragraph of an interesting article (believed to be from the late Lord Stanhope's pen) in the *Quarterly Review* for March, 1842, the reproduction of which may not be thought superfluous: 'Of Joan's person no authentic resemblance now remains. A statue to her memory had been raised upon the bridge at Orleans, at the sole charge—so said the inscription—of the matrons and maids of that city; this probably preserved some degree of likeness, but unfortunately perished in the religious wars of the sixteenth century. There is no portrait extant; the two earliest engravings are of 1606 and 1612, and they greatly differ from each other. Yet who would not readily ascribe to Joan in fancy the very form and features so exquisitely moulded by a young princess? Who that has ever trodden the gorgeous galleries of Versailles has not fondly lingered before that noble work of art—before that touching impersonation of the Christian heroine—the head meekly bended, and the hands devoutly clasping the sword in sign of the cross, but firm resolution imprinted on that close-pressed mouth, and beaming from that lofty brow! Whose thoughts, as he paused to gaze, and gaze again, might not sometimes wander from old times to the present, and turn to the sculptress—sprung from the same Royal lineage which Joan had risen in arms to restore—so highly gifted in talent, in fortunes, in hopes of happiness, yet doomed to an end so grievous and untimely? Thus the statue has grown to be a monument, not only to the memory of the Maid, but to her own; thus future generations in France—all those at least who know how to prize either genius or goodness in woman—will love to blend together the two names—the female artist with the female warrior—MARY OF WURTEMBERG and JOAN OF ARC.'"

A STATUE of the late murdered President of the French Republic is to be erected at Molay, where the Carnot family came from; a second memorial will be built on the Place Cassini, Nice.

WE read with the greatest apprehension that the French authorities, ever too exacting in that respect, intend to "restore" the famous Romanesque church of Notre Dame at St. Dié in the Vosges. It is to be feared that this proceeding will not be less drastic than that which befell that still more magnificent Romanesque relic the cathedral at Chartres, where two inches of the whole surface of the building were cut away, with what results as to the

reveals of the windows and the mouldings it is easy to imagine.

THE French journals assert that Avignon, hitherto so interesting on account of its antiquity and the historic veracity of its streets and public and private buildings, ranging as they do from Roman, Gothic, and Renaissance times, is to be adapted, as Rome, Florence, and Paris have been, to "modern requirements." It is actually proposed to restore the very important Roman amphitheatre at Orange, the best preserved relic of its class, in order annually to hold within its arena performances of classic plays. That the time-injured portions of the amphitheatre should be preserved and even repaired is certainly desirable, and antiquaries who are artists will not protest against revivals of the antique dramas, but "restoration" is quite another thing.

DR. ORSI, in this year's archaeological campaign in the province of Syracuse, in Sicily, has explored three localities, viz., some fresh ground in the necropolis of the "Fusco," a necropolis of the second Sicilian period belonging to the city of Thapsos, and the Christian catacombs of S. Giovanni. The tombs found at the "Fusco" in very large numbers all belong to the most ancient period of Syracuse; and however subject to dispute may be the chronology of that town, Dr. Orsi attributes them to the end of the eighth or the beginning of the seventh century B.C. They contained many earthenware ossuaries of geometric style, some of which recall the Dipylon type; a number of small *lekythoi* of proto-Corinthian style, both geometric and zoomorphic; as well as some vases ornamented either with geometric designs or animals. Amongst the small objects found as gravegoods were some *scarabæi* in paste, metal *fibulae* in bone or amber sheaths, boat-shaped *fibulae* of bronze, which are rarely found in Greek tombs, and a silver necklace with large pearls of discoidal form. Many of the sepulchres had been rifled in barbaric times, when the invaders buried their dead in the necropolis, violating the Greek tombs and placing fresh corpses therein without completely emptying the graves of their contents, save those of intrinsic value. The barbarian remains found in this necropolis seem to belong to the fifth to the seventh century A.D.

IN the necropolis of Thapsos, in the peninsula of Magnisi, a large quantity of pottery, both Mycenaean and of native Sicilian art, has been found. But the most remarkable feature of this cemetery is the architectural decorations of the entrances to the tombs, such as are not found in any necropolis of this period. Some objects, as the pearls in paste and bronze arms, leave us in doubt whether they are of Phoenician origin or of genuine Mycenaean make.

THE catacombs of S. Giovanni, the exploration of which was begun last year, have yielded in this campaign about a hundred new inscriptions, of which one bears the name of a bishop of Syracuse not hitherto known.

AT Delphi, during the excavations of the last few weeks, several new statues have been found. One represents a woman, and is of an ancient style of art, but very well preserved. Another in fragments, without head and legs, represents a man of heroic size, and is of the Alexandrine period. It is intended by the Greek Government to establish a separate museum at Delphi for the objects discovered there.

IN the island of Poros the excavations of the Swedish archaeologist Dr. Samuel Wide have brought to light both *periboloi* of the temple of Poseidon, viz., both the more ancient and the later one. In the more recent *peribolos* were found two magnificent *stoa* formed by a double row of marble columns. The objects discovered have been placed in the museum at Athens.

M. AND MADAME CHANTRE have returned to France, having successfully concluded their archaeological expedition to Asia Minor.

AN archaeological congress has been held at Sarajevo, in Bosnia, the members of which made an excursion to Kussonovici, where they opened three tumuli.

THE Congress for Christian Archæology at Spalato passed a resolution at its closing plenary session for the publication of a work on the Christian inscriptions in Austria-Hungary and in Bosnia. It also expressed a wish that Christian archæology should be made a matter of instruction in the theological faculties of the universities and in classical seminaries. The next Congress is to be held in 1897 at Ravenna.

MUSIC

Celebrated Pianists of the Past and Present Time. By A. Ehrlich. (Grevel & Co.)—In its outward appearance this volume is attractive, and it might be regarded as a suitable present for young students of the pianoforte; but unfortunately it is impossible to speak in very favourable terms respecting the contents. There are 116 biographical sketches and 114 portraits, most of the latter being fairly recognizable, but many of the former of little value, owing to the author's seeming disinclination to speak critically concerning the special attributes of the executants he includes in his series. Of some he speaks only in the most general terms, rendering it difficult, if not impossible, for youthful readers to cull any information calculated to prove serviceable in the course of study. A more positive defect is the failure to recognize such precursors of the pianoforte as the harpsichord and clavichord, Bach, Rameau, and Domenico Scarlatti being numbered among the musicians who have gained lasting fame in connexion with the modern key-board instrument. But the gravest fault it is necessary to find with the book is the loose literary style—ungrammatical sentences, and slips of the pen which are generally, but not always justifiably, termed "printers' errors," being unpleasantly numerous. Here is a choice sample of English, the artist referred to being the late Hans von Bülow: "After having visited Richard Wagner in his exile at Zurich in the year 1850, who gave him ready advice concerning his future career, and practical instruction in the art of conducting at the town theatre at Zurich, Wagner recommended him to Liszt." Of Tausig we read that "no one of the modern school has surpassed him, and although Anton Rubinstein is an incomparable pianist, yet is playing is not always faultless which never occurred to Tausig, notwithstanding the magical brilliancy of his execution." The fact that Herr Ehrlich has passed such words as "character," "accompanist," "contradictions," "conversatism," &c., affords further indication of his imperfect acquaintance with the English language. The title-page states that the volume was printed in Germany; if the author makes any further contribution to musical literature, he would do well to have his matter carefully corrected in Great Britain.

We have received *Parsifal: the Argument, the Musical Drama, and the Mystery*, by Charles T. Gatty (Schott & Co.), in which the various features of Wagner's sacred musical drama are treated in a somewhat amateurish, but intelligent and interesting manner; *Military Music: a History of Wind Instrument Bands*, by J. A. Kappey (Boosey & Co.), a well-printed and well-bound quarto volume, in which the subject is dealt with not exhaustively, but carefully; and vol. xli. of the *Musical Standard*, being the first of a new series of this old-established journal, and containing portraits and other well-executed illustrations, in addition to sacred compositions for church and chapel use.

Musical Gossip.

THE orchestral rehearsals for the Hereford Festival were held in the Queen's Hall on Wednesday and Thursday, and the festival will take place on Tuesday and the three following days next week. We have already given an outline of the programme, and we are pleased to learn that the meeting promises to be highly successful financially as well as artistically.

AN exhibition of subjects related to musical art will be held at the Westminster Aquarium in December and January next, and it is hoped that a comprehensive and interesting loan collection will be on view.

THE London Choral Union is the title of a new society which has arranged to give four concerts at the Queen's Hall on Tuesdays, November 13th, December 18th, February 26th, and April 30th. The works selected are 'The Messiah,' 'Elijah,' 'St. Paul,' 'The Golden Legend,' and a new cantata 'The Ballad of Carmillian,' by Mr. Davidson Arnott. The orchestra and choir will number four hundred, and the conductor will be Mr. James W. Lewis. The proceeds of the performances will be devoted to charitable purposes.

It is said that Mr. Sims Reeves may give one or two concerts in London during the autumn, and also undertake a brief provincial tour.

THE two Scottish rival orchestras have wisely coalesced, so that the competition which proved so injurious last season will be avoided in future. Mr. Manns will not return to Scotland next season, but Mr. Henschel will conduct the orchestral and Mr. Joseph Bradley the instrumental performances.

HERR RICHTER's provincial tour with his orchestra of ninety-two instruments will commence at Huddersfield on October 9th, and terminate at Brighton on the 22nd. The London concerts will be given at St. James's Hall on October 8th and 15th, and at the Queen's Hall on the afternoon of the 20th.

SIGNOR VERDI has written a new ballet and a processional march, and has revised the *finale* of the third act of his 'Otello' for the production in Paris, which will take place towards the end of next month.

HERR HUMPERDINCK's opera 'Hänsel und Gretel' is meeting with success everywhere in Germany. It has already been performed, or promised, at nearly thirty theatres.

At the Dresden Court Theatre during the past season sixty-four operas by thirty-six composers were presented, Wagner, as usual, heading the list with forty-nine performances of ten works. Mascagni came next with twenty-two performances of three operas. The novelties by Rubinstein, Pittrich, and Umlauf were not successful.

HANDEL's 'Joshua,' which is a favourite oratorio in Germany, was recently performed at Landau in the Palatinate, with new additional accompaniments by Herr Richard Scheffer.

DR. HEINRICH RIEMANN is engaged in collecting and editing the literary remains of the late Hans von Bülow. They date chiefly from the early part of his career, and were contributed originally to various newspapers and reviews.

THE time for sending in operas competing for the Luitpoldpreis has been extended by the Intendence of the Hoftheater at Munich until September 1st, 1895. The prize for the best opera, which is to be in German, amounts to 6,000 marks, and the awards will be made known on March 12th, 1896, being the seventy-fifth birthday of the Prince Regent Luitpold.

THE Kammervirtuosin Gabriele Frankl-Joël, who enjoyed in Austria and Germany a great reputation as a pianist, has just died at Hietzing, near Vienna, at the age of forty-six. She was a pupil of Brahms, Goldmark, and Hellmes-

berger, and herself the music instructress of the present Queen Regent of Spain for a space of three years.

DRAMA

David Garrick. By Joseph Knight, F.S.A. With Etched Portrait by W. Boucher from a Painting by Gainsborough in the Possession of Mrs. Kay. (Kegan Paul & Co.)

MR. KNIGHT's life of Garrick is by far the best history that has yet appeared of our great actor's professional career, and the writer's long experience of theatrical affairs as well as his intimate acquaintance with the whole range of dramatic literature render him an unrivalled authority on the subject.

We propose in this article to deal chiefly with Mr. Knight's account of Garrick as actor and manager, and we shall turn at once to his journey to London, in 1736-7, with his former schoolmaster, Samuel Johnson, "where I came," said Johnson, alluding in jest to the subject in after days, "with twopence halfpenny in my pocket, and thou, Davy, with three halfpence in thine."

Not long after Garrick's arrival in London, he set up business as a wine merchant, and Foote, in the days of Garrick's prosperity, used to amuse the company by speaking of him in Durham Yard with three quarts of vinegar in the cellar, calling himself a wine merchant. Durham Yard was in the neighbourhood of the theatres, and Mr. Knight tells us that Garrick soon became "a veritable denizen of Bohemia, an associate of actors, a frequenter of green-rooms, and the avowed lover of a reigning actress." Before long he formed a friendship with Macklin, and his connexion with the stage was drawn still closer "when, on the 15th April, 1740, for the benefit of his friend, and subsequent manager, Henry Giffard, Garrick's 'Letho' was performed at Drury Lane."

The final decision of adopting the stage as a profession was at length determined on, and Garrick made his memorable appearance as Richard at the playhouse in Ayliffe Street Goodman's Fields, when it was announced that the part of King Richard would be taken "by a gentleman (who never appeared on any stage)..." The assertion that this was Garrick's first appearance was not quite accurate. He had already been seen at Ipswich; there is a tradition of a performance of Fielding's 'Mock Doctor' at St. John's Gate, Clerkenwell; and he had even taken the part of Harlequin on the boards of Goodman's Fields Theatre itself. It is certain, however, that he was unknown to the general public. None of the performers who acted with Garrick on this occasion rose to eminence in the profession, except Miss Hippisley, who was later on a member of Garrick's company at Drury Lane. Mrs. Giffard, the manager's wife, played Lady Anne, a part which on Garrick's last appearance as Richard, in 1776, was taken by Mrs. Siddons.

Garrick's extraordinary success on this famous evening is too well known to require any detailed description. There is no similar instance on record, unless, perhaps, in the case of Betterton; but little is

known of his early career beyond the fact that on joining the theatre he at once advanced to the front ranks of the profession. Garrick's first success was followed by others as Hamlet, Othello, and King Lear; and on the night of his second benefit (February 18th, 1742) he gave a proof of his marvellous versatility by appearing on the same evening as King Lear, and as Johnny in the 'Comical Rivals.' The town talked of nothing but the genius of the young actor, and the theatre was nightly filled with audiences, among which sometimes, according to a letter from Gray to Chute, a dozen dukes were seen on the same evening. The Duke of Argyll, who had probably often seen Betterton, declared that Garrick was superior to his great predecessor; Mr. Pitt spoke of Garrick as the best actor that the English stage had produced. This chorus of praise was swelled by such experienced judges as Mrs. Bracegirdle and Mrs. Porter, while old Cibber reluctantly confessed that the lad was clever. Even Pope (worn out by long illness and prematurely old) was induced by Lord Orrery to visit Goodman's Fields, and declared that the young actor "never had his equal, and never will." "In this first season," writes Mr. Knight,

"Garrick appears to have acted about one hundred and forty times, playing eighteen different characters.....Before the most cultivated and exigent audiences that London could supply, a young wine merchant, twenty-four years of age, with no more stage information than he could pick up, established a reputation that placed him foremost among the actors of his day. The width of range he exhibited is almost unparalleled."

At the end of May, 1742, the Goodman's Fields Theatre was closed, never to be reopened, and Garrick went for a short professional visit to Ireland. For the next few years Garrick was a salaried actor at Drury Lane Theatre, of which in 1747 he became part proprietor, and practically manager. This position he held for thirty years, with great reputation to himself, and to the advantage both of the profession and the public. Garrick's long and brilliant career as actor and manager came to a close on the 10th of June, 1776, when, as Don Felix in 'The Wonder,' he took his last farewell of the public. We agree with Mr. Knight that the selection of 'The Wonder' for this occasion appears curious. At one time Garrick thought of giving 'Richard III,' which would have been highly appropriate. If he was unwilling to play in a part too exacting for such a trying occasion, it would surely have been more suitable to have appeared as Archer or Ranger, which were, perhaps, his most successful light characters, and both of them great favourites with the public. 'The Wonder' is, however, tolerably amusing, and when the piece came to an end, Garrick spoke a few words of farewell to the audience. "His address," we read, "the delivery of which was disturbed with tears, was quiet and effective, and was, of course, well received. At the close, Garrick quitted for ever the stage, the brightest ornament of which he had long been."

Garrick, who survived his retirement about two years and a half, died on the 20th of January, 1779. He was buried with great splendour in Westminster Abbey,

and among the crowd of peers and eminent men who attended the ceremony was seen old Johnson, standing at the foot of the grave, bathed in tears, and forgetting for the time at least his suspicions and jealousy that had occasionally impaired the good relations with his old friend. Garrick's death was quickly followed by that of his favourite brother. "George Garrick," writes Mr. Knight, "the faithful friend, brother, and servant, survived but a few days." Garrick was always "wanting" him, and when the cause of George's death was asked the touching joke was made, "David wanted him."

It has generally been thought that Garrick's rapid accession to fame was due to his freedom from the conventional manners of the stage, and to what Mr. Knight appropriately calls his "natural delivery." But we now learn that "this was at best but a recovery," and further on we read:—

"It is obvious from the words of Aston that Betterton and the great actors of his period were free from this vice [an unnatural tone], and we know that soon after the appearance of Garrick it died.....The utmost service, then, with which Garrick's Richard can be credited is the restoration of a natural delivery which had fallen into disuse."

In an extract from the *Champion*, written soon after Garrick's first appearance at Goodman's Fields, we are told that "his [Garrick's] action is never superfluous, awkward, or too frequently repeated." This criticism, though strangely worded, tells us a good deal. In stating that the actor was never superfluous, the writer, of course, means that Garrick's gestures on the stage never went beyond what they would have been in real life. Very high praise, too, is implied by the statement that the action was not "too frequently repeated." It is a common defect of some English actors of the present time, if any gesture obtains the approbation of the audience, to repeat it several times for the obvious purpose of gaining fresh applause. We remember some years ago seeing a performance at a London theatre of Alfred de Musset's masterpiece, "Il ne faut jurer de rien." In the scene where Cécile (imprisoned in the summer house for some trifling offence) implores the assistance of the Abbé, our readers will remember that he longs to release the girl, but displays considerable hesitation, as he feels that it would be wrong to interfere. M. Got, who on the occasion in question played the Abbé, expressed his embarrassment and indecision by a slight shrug of the shoulders, with his right arm raised and partly extended, the hand half opened, and thumb raised and bent back. The admirable manner in which the great French actor performed this common but significant gesture elicited a burst of applause, continued for some time in the hope that the action would be repeated. But M. Got is far too great an artist to commit such a blunder, and we feel sure that Garrick would have been equally reticent.

Garrick's natural advantages were undoubtedly very great. His figure was a model of strength and symmetry. His movements were easy and graceful. It is difficult to conceive a countenance more intelligent than Garrick's, and his features

were singularly mobile. His eyes were large and expressive, the pupil dark, and set off, as we learn from a contemporary description, "with a due proportion of white, that gives to its every motion a brilliancy, a distinctness, a life, that speaks in every glance." Reynolds, however, with his knowledge of the sources of artistic effect, pointed out that "Garrick's eye without the action of the mouth would not fascinate." We imagine that Garrick's facial expression was sometimes unintentionally exaggerated. His power of personating the character he was representing was such that he became absorbed in the story of the play, and his strong emotion was quickly reflected in his face, before even the words came from his lips.

The plays in which Garrick failed were few, and those in which he succeeded were so numerous that it is not easy to decide on which were his most successful characters. Mr. Knight seems to imply, and we think rightly, that Archer, Ranger, and King Lear were the parts in which he excelled. It was on the occasion of Garrick's acting in 'King Lear' at some state performance, when royalty was present in the theatre, that one of the two sentries on the stage was so overcome with emotion that he forgot the duty on which he was engaged, and blubbered like a child.

Mr. Knight speaks in high praise of Garrick's management of the theatre, and it was without doubt very successful, owing to the reforms which he introduced and to the strict discipline enforced both before and behind the curtain. A manager's position was, however, more difficult in Garrick's day than at present. Playhouses are now very numerous, and nearly every actor of any pretensions aspires to, and obtains without much difficulty, the management of a theatre. Dramatic talent is consequently more spread than in the old days, and the competition is rather between theatres than between actors. The regulations, too, which affect the engagements of actors and the internal management of a playhouse are more precise, and better defined, than in the days of Garrick. There were then practically only two theatres, and when Garrick assumed the reins at Drury Lane in 1747, he had probably the strongest company that has ever been got together before or since. Among the men were Barry, Macklin, Shuter, and Woodward. Remarkable as was this array of talent, it was almost surpassed by the women of the company, among whom were Peg Woffington, Mrs. Cibber, Kitty Clive, and a few months later Mrs. Pritchard. At least two of these ladies had been on intimate terms with their manager, which must sometimes have made his position rather embarrassing. Many of Garrick's actors thought themselves in certain characters superior to their manager. Barry as Romeo, Quin as Othello, and Foote as Bayes were considered by their own adherents to surpass Garrick. Mrs. Woffington's Sir Harry Wildair was so much applauded that Garrick abandoned the part; and in fact, for the sake of harmony, he often gave up favourite parts to other members of the company. Mrs. Siddons, who, as stated above, acted at Drury Lane during Garrick's last season, complained in after days that she was kept

back through the jealousy of her manager. We entirely agree with Mr. Knight that there could be no foundation for such a charge. In the description of Garrick's last season at Drury Lane in Smith's 'Book for a Rainy Day,' we find that in Garrick's last nine performances Mrs. Siddons acted six times, and always in leading parts. As a manager Garrick was liberal, and his rule was firm and just. Even Mrs. Abington, for many years the most intractable of his subjects, and a constant thorn in his side, was obliged to comply with his orders. "Mr. Garrick and his profession," said Johnson, "have been equally indebted to each other. His profession made him rich, and he made his profession respectable."

In our own day Garrick has been bitterly assailed for his adaptations of Shakspeare, and Mr. Knight speaks of them in terms of undue severity as "his [Garrick's] crowning disgrace." In our own time we look upon Shakspeare as one of our national glories, and any alteration of his works is justly considered as a sacrilege. But for many years they were neglected, and looked upon with little favour. After the Restoration, during the last forty years of the seventeenth century, Shakspeare's plays were seldom acted. A public accustomed to the licentious plays of Wycherley and the dramatists of that time could hardly take much delight in 'As You Like It' or 'Romeo and Juliet.' Pepys, a man of intelligence and a constant playgoer, was generally dissatisfied when he was present at the performance of any of Shakspeare's plays. Almost the only one which he really admired was 'Measure for Measure,' and that was given in a mutilated version. A generation later, Addison, the first critic of his day, omits Shakspeare from a list of the great English poets, and Steele makes no mention of his name in the 'Vision of Parnassus.' In Garrick's time literary taste had made little advance on the subject, and a writer usually of such sound critical judgment as Goldsmith spoke of Shakspeare in terms of depreciation. It is possible that Garrick, who, at all events, might have cited the great name of Dryden, hoped to reform public opinion on the subject by producing versions of Shakspeare suited to the misguided tastes of the epoch, and thus to create a proper appreciation of "the god of his idolatry." If this was his project, no one can say that he entirely failed.

Of Garrick's character in private life it is not so easy to form a decisive opinion. Mr. Knight, with great discernment, but in a strain which appears to us rather too unfavourable, writes:—

"Garrick's nature, indeed, was less complex than uncommon. Vanity, the commonest and most pardonable, though sometimes one of the most cruel of foibles, to use no stronger word, was at the bottom of all Garrick's difficulties. He was, moreover, jealous, more than a little querulous, exigent, peppery, incapable of sustained animosity, endowed with prodigious vitality, and profoundly sweet-natured, using the combined words in their highest significance. This is a combination not often encountered. His traits were not all amiable; he was subservient to success, and timid in the presence of arrogance or assumption, stern only with those whom it was not worth his while to conciliate, and though one of the most generous

men that ever lived, he left a not wholly undeserved reputation for stinginess."

It may seem strange to speak of a man as stingy whose benefactions were so numerous and so princely as those of Garrick, but this inconsistency is far from being uncommon. His chief defect appears to us to have been a want of moral courage, the consequences of which often made his life almost unbearable.

Garrick had many enemies, and it was impossible that a man in his position should have been without them. His unfriendly relations with Goldsmith, of which Mr. Knight gives a very clear explanation, were unfortunate and unnecessary, and in this case it must be confessed that Garrick was to blame. Much of the hostility which he provoked was probably caused by his social success, an advantage often considered by those not equally favoured as an unpardonable offence. On the other hand, Garrick had many friends like Hogarth and Reynolds, with whom he always remained on terms of unbroken intimacy and affection.

There is no space for further discussion of the subject, and we bring our article to a close by quoting the final paragraph in Mr. Knight's valuable work:—

"A curiously complex, interesting, and diversified character is that of Garrick. Fully to bring it before the world might have taxed his own powers of exposition."

THE WEEK.

COMEDY.—'The New Woman,' a Play in Four Acts. By Sydney Grundy.

It may perhaps be maintained that Mr. Grundy is the best living English representative of the literary drama. He has as yet printed, so far as we are aware, few of his plays. We counsel him to do so. They must necessarily constitute delightful reading. Not at all unpleasant are they to see, though they provoke on the stage a kind of antagonism that they would escape in the closet. Their dialogue is not seldom admirable. It is humorous, witty, brilliant, and, highest virtue of all, appropriate. You cannot, with no loss, transfer the speeches from one character to another, as might easily be done in the case of some pieces that have stood high in public favour. So far from being impertinences, the best things can be turned over and over again in the mouth as delicacies. Mr. Grundy's characters, moreover, live, are sentient and recognizable human beings. His plays, in short, amuse and delight, but they fail to convince. Mr. Grundy is, in fact, since the truth must be told, a brilliant writer and a poor dramatist. Give him the skeleton of a plot and he will give you a play. He lacks, however, invention, and is deficient in courage. To take his latest piece, fortunately a success, 'The New Woman,' how admirably brilliant and witty it is! If it were all equal to the first act, which is wholly satirical or emotional, and if it were produced in France, it would get its author into the Academy. But it has no plot whatever. Its story is banal, thrice told, inconsequential, English. A man of some position marries a sweet rustic beauty, and forthwith wearies of his toy. Under her roof he makes loves to another woman, a "far worse," and is surprised by her while so doing. The infidelity might be

forgiven, but the wife hears and resents her own arraignment poured into the ears of another woman. "There is no creature so tiresome," says one of our old dramatists, "as a woman who *will* be loved whether a man will or no." Here is the heroine's only offence. He, however, an insufferable prig, affirms that she is not only wearisome, but vulgar, and is a clog on his social advance. Refusing a well-meant, but indelicate suggestion, on the part of the husband of her rival, that she should take the only revenge in her power—the idea seems taken from Margaret of Navarre—the heroine returns to the paternal farm, and resumes her agricultural occupations. Her husband then finds he has made a mistake, and, returning penitent, asks with Horace:—

Quid? Si prisca redit Venus,
Deductoque jugo cogit æneoe?
Si flava excutitur Chloe
Rejectaque patet janua Lydiæ?

The answer is once more favourable, and all is once more for the best in the best of all possible worlds. This is all. There is absolutely no more story than this. How slight it is! yet it is not more slight than unconvincing. Here have four people been playing with fire—in the case of one couple desperately, madly. Yet no one is burnt. There is no damage, not even a curtain singed. Those who escape may be described in the unedifying language of the late Thomas Little (we quote from recollection):—

Till oh! the world has seldom heard
Of lovers who so nearly erred
And yet—who did not.

They go back, resume domestic life, and live happy ever after. The only answer to this is, "Tell it to the marines." In all this, moreover, there is nothing about the new woman. Mr. Grundy introduces a good many new women and riddles them. His satire, if not much more convincing than his story, is infinitely diverting. It is true that the new woman shows no fight. She misbehaves herself and talks nonsense, and then Mr. Grundy's two justices lay on the lash. The operation is apparently not disagreeable to the victims, who come up smiling for further punishment. Nothing can be pleasanter or more scientific than the castigation, and "no one seems one penny the worse," or the better. Difficult in the extreme are some of Mr. Grundy's characters. Two which are firmly drawn are superbly acted by Mr. Cyril Maude and Miss Rose Leclercq. The hero is too abject to afford Mr. Frederick Terry much of a chance, and the heroine, though bewitchingly played in some scenes by Miss Emery, is scarcely rustic enough to render comprehensible her husband's complaints. Miss Alma Murray was wasted on a very unsympathetic part.

MICHAEL MOHUN.

THE following petition (preserved in the Public Record Office), which appears to have been presented to Charles II. in 1682, gives some particulars of this actor which are not to be found in the life of him which recently appeared in the 'Dictionary of National Biography':—

To the King's most Excellent Ma^{ty}
The humble petition of Michael Mohun, one of
yo^r Ma^{ty}'s Actors at the Theatre Royall.
Sheweth
That yo^r pet^r hath faithfully served yo^r Ma^{ty}
and Father (of ever Blessed Memory) 48 yeares in

the quality of an Actor, and in all the Warrs in England and Ireland, and at the siege of Dublin was desperately wounded, and 13 monethes a prisoner, and after that yo^r pet^r served yo^r Ma^{tie} in the Regim^t of Dixmead in Flaunders and came over with yo^r Ma^{tie} into England where yo^r sacred pleasure was that he should act againe, as he hath ever since upon all occasions continued.

That it being yo^r Ma^{tie}'s pleasure to reduce the two Companies into one, yo^r pet^r is deprived of his share and quarter in the scenes Clothes and playes (that cost about 4000*l*.) by Mr. Charles Killegrew who has rented them to Mr. Davenant for a share (as yo^r pet^r is informed) and tells him if yo^r pet^r hath any right thereto he must gett it by law, And instead of a share and quarter w^{ch} yo^r pet^r had formerly in yo^r Ma^{tie}'s Company for Acting he is now only proffered 20*s*. a day when they have occasion to use him, soe that they haveing not studied our playes nor yo^r pet^r theires he cannot conceive the same will amount to above 20*l*. per annum.

Wherefore yo^r pet^r most humbly prayes that yo^r Ma^{tie} will be graciously pleased to order the p^{re}snt Company to allow him the same conditions as Mr. Hart and Mr. Kynaston have (whoes shares were all equal before) whereby he may be enabled to support himself wife and 5 children.

And yo^r pet^r shall as in duty bound ever pray, &c.

The order on the above petition runs thus :—

It is His Ma^{tie}'s pleasure and Command, That the persons concerned in manninge the concernes and profits of the playes at the Royall Theatre and His Royall Highnesse Theatre (being now united into one Company) Doe give and allow unto M^r. Michell Mohun the same Conditions which they allow unto Mr. Hart and Mr. Kinniston, their shares having beene equal formerly.

Whitehall, November 23, 1682.

A further order, dated December 3rd, 1682, directed that Mohun was to have "the same allowance for his weekly pension and for his Acting" as was given to Mr. Charles Hart, and that he was "to be employed presently and to have his own parts to act."

Dramatic Gossip.

'THE FOUNDLING,' by Messrs. Lestocq and Robson, with which Terry's Theatre opened last week, is a three-act farce which might well have been, and perhaps is, extracted from the whimsical and not always edifying pages of Paul de Kock. Briskly interpreted by Mr. Sydney Brough, Mr. Charles Groves, and Miss S. Vaughan, it took a firm hold on the public, but has no claim upon criticism.

THE Trafalgar Theatre will be among the earliest houses to reopen. The programme will consist of a burlesque and a new piece called 'The Chinaman,' in which Mr. Frank Wyatt, Mr. Tresahar, Miss Clara Jecks, and Miss Cicely Richards will appear.

DALY'S THEATRE will reopen with 'An Artist's Model,' by Mr. Owen Hall, author of 'A Gaiety Girl.' Principal parts in the novelty will be taken by Miss Marie Tempest and Mr. Charles Hawtrej.

'THE BLUE BOAR,' a farce by Messrs. Louis N. Parker and Thornton Clark, has been produced by Mr. Terry at the Court Theatre, Liverpool, and will in time be transferred to London.

A NEW comedy by Mr. Clyde Fitch, an American author, is among the novelties promised by Mr. Alexander.

New comedies by Mr. Pinero and M. Sardou were promised by Mr. Comyns Carr at the close of the speech which he made on Saturday last at the Comedy Theatre.

TO CORRESPONDENTS.—G. S.—J. E. O.—G. C. C.—L. T. received.

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